The Department of Music

of

The University of Alberta

presents

LILLIAN UPRIGHT, piano

Sunday, September 14, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in E-flat Major, K. 282 (1774). . . . . .Wolfgang Amadeus Mozart (1756-1791)
Adagio
Menuetto I; Menuetto II
Allegro

Partita No. 6 in E Minor (1731). . . . . .Johann Sebastian Bach (1685-1750)
Toccata
Allemande
Corrente
Air
Sarabande
Tempo di Gavotta
Gigue

INTERMISSION

Kreisleriana (1838). . . . . .Robert Schumann (1810-1856)

THE PUBLIC IS INVITED / F R E E A D M I S S I O N

CONVOCATION HALL, UNIVERSITY OF ALBERTA

FRIDAY, SEPTEMBER 19, 1980

7:15 P.M. S E E the Video-tape

"A Sound Story. Views on Tracker Building."

Produced by the Department of Radio and Television of the University of Alberta in conjunction with the installation of the organ in Convocation Hall, this is a non-technical presentation showing a historical survey, basic aspects of tracker organ construction, pipe making, voicing, tonal finishing, key and stop action, casing, blower plant, proofing.

15 minutes intermission

8:15 P.M. H E A R Gerhard Krapf in Recital
playing works by
Bach, Britten, Brahms,
Raison, Krapf.

ATTEND ONE OR BOTH EVENTS

The Department of Music

of

The University of Alberta

presents

GERHARD KRAPF, organist
(A Faculty Recital)

assisted by

Members of the University of Alberta Concert Choir

Friday, September 19, 1980 at 8:15 p.m.
Convocation Hall, Old Arts Building

Prelude and Fugue on a Theme of Vittoria. . . . . Benjamin Britten (1913-1976)

Written in 1946 for St. Matthew's Church in Northampton, this is Britten's only work for organ solo. A six-note quotation of Vittoria (1548-1611) serves as mono-thematic nucleus, generating the terse Prelude's largamente pedal flourishes which are basted together by sustained manual chords. In the Fugue, two filigree-sections of "vocal" counterpoint envelop a climactic "instrumental" centerpiece.

Kyrie-Christe-Kyrie from Messe du deuziesme ton . . . . . André Raison (16..-1719)
(performed in alternatim style)

All 17th-century French organ music was liturgical, consisting largely of versets which were played in verse-by-verse alternation with chanted canticles, Gregorian hymns and ordinary portions of the Mass. Raison, organist of Sainte-Genevièvè, is a typical representative of the Parisian school, noted for its color-consciousness, gracefulness and avoidance of large forms. The bass line of the present Christe-verset forms the fugue subject and the first four measures of the eight-bar ostinato of Bach's Passacaglia, next on our program.

Passacaglia and Fugue in C Minor (BMV 582). . . . . .Johann Sebastian Bach (1685-1750)

Significantly, Mendelssohn programmed this work (along with the Fugue in E-flat Major, "Schmücke dich," Prelude and Fugue in A Minor, Pastorale, Toccata in F Major) for his celebrated all-Bach recital in Leipzig, August 6, 1840 (four years prior to Griepenkerl's edition of Bach's organ works), displaying the same instinct for greatness that had prompted his 1829 performance of the St. Matthew Passion. Bach, paying homage to Raison, expands that master's theme and miniature formal concept to truly imposing organistic proportions (20 variations, followed by a masterful fugue). Assignation to the pedal harpsichord (advanced by Forkel in his 1802 Bach biography, mentioned in Griepenkerl's Preface to Vol. I, and mistakenly interpreted "Cembalo ossia organo" in Rust's 1867 Bach Gesellschaft edition) appears in no extant manuscript: "It must seriously be doubted that the lost autograph [in the early nineteenth century; hence the impossibility of definitive dating] bore such a designation" (Lohmann).

INTERMISSION

Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid" . . . . . .Johannes Brahms
(1833-1897)

"O Sorrow Deep! Who Would Not Weep," notwithstanding its stringently contrapuntal fabric, is a lyrically reflective piece commemorating Christ's entombment. In the Prelude, the chorale tune appears in the soprano over gently rocking triplets. In the Fugue, it enters phrase by phrase in augmentation in the bass line between succinct fugal expositions. The fugue subject, appearing straight and inverted throughout, is derived from the chorale phrase "God, the Father's only Son." Brahms first published this work as supplement to the "Musikalisches Wochenblatt" in 1882.

Totentanz, Episodes and Fugue on a 17th-Century Folksong. . . . . .Gerhard Krapf
(b. 1924)

The late medieval preoccupation with death, reflected in often luridly graphic examples of a popular literary form, ars moriendi (the art of dying), may well have inspired the 16th-century Dance of Death paintings (e.g. Hans Holbein the Younger) calling man to his last dance. In 1606 Leonhard Lechner published his motets "Words on Life and Death" which inspired Distler's choral Totentanz. Liszt's work by the same name for piano and orchestra is a paraphrase of dies irae. The present piece, published in 1972, is based on a 17th-century folksong which alternately casts Death in such roles as courtly master of ceremonies and common bagpiper, beckoning royalty, gentry, burghers, vagrants, young and old. In the Episodes, the tune (a gallard) appears in various guises, all of which reappear as interludial material in the Fugue. The fugue subject, derived from the third phrase, "You all will have to join my dance," is identical with the Easter chorale "Christ, having lain in bonds of death, is risen." This chorale is introduced in the pedal, gradually gaining prominence and eventually dominating and shaping the final cadence.

Prelude and Fugue in C Minor (BWV 546). . . . . J. S. Bach

This is one of "Six Great Preludes and Fugues" (BWV 543-548) so grouped in a manuscript owned by Kirnberger. Although the authencity of this grouping (and the implied Leipzig provenance) is not documented, the compositional mastery points to Leipzig. Unfolding two thematic elements in alternating sections, the Prelude is a tour de force of formal symmetry. The Fugue treats a steely subject which is eventually joined by a secondary theme, in broadly arching phrases of perfect formal proportions.

The Department of Music

of

The University of Alberta

presents

DOREEN BECK, flute

and

JANET SCOTT, piano

Sunday, September 28, 1980 at 3:00 p.m.
Convocation Hall, Old Arts Building

Sonate in E Major, BWV 1035 (1717-23). . . . . .Johann Sebastian Bach
(1685-1750)
Adagio ma non tanto
Allegro
Siciliano
Allegro assai

Concerto No. 1 in G Major, K. 313 (1778) . . . . . Wolfgang Amadeus Mozart
(1756-1791)
Allegro maestoso
Adagio non troppo
Rondo: Tempo di Menuetto

INTERMISSION

Sonata in D Major, Op. 94 (1943) . . . . . .Sergei Prokofieff
(1891-1953)
Moderato
Scherzo: Allegretto scherzando
Andante
Allegro con brio

The Department of Music

of

The University of Alberta

presents

SOLO BRASS

Monday, September 29, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Music For Trombone Solo (1965) . . . . . *Bruno Reinhardt (b. 1929)*
Moderato
Recitativo
Tempo di Marcia

Ivan Mast, trombone

Unaccompanied Piece for Horn . . . . . *George Barbiteau (b. 1924)*

Margaret Bunkall, French horn

Monologue No. 9 (1975) . . . . . *Erland von Koch (b. 1916)*

David Wiley, tuba

Golyardes Grounde (1972) . . . . . *Malcolm Forsyth (b. 1936)*

Dawn Hage and Roy Townend, trumpets
Margaret Bunkall, French horn
Ivan Mast, trombone
David Wiley, tuba

INTERMISSION

Concerto IV for Two Horns . . . . . *Francesco Anton Rosetti (c. 1750-1792)*

Joan Greabeiel and Margaret Bunkall, French horns

Intrada . . . . . *Otto Ketting (b. 1935)*

Dawn Hage, trumpet

Variazioni (1968) . . . . . *Randell Croley*

David Wiley, tuba

Sonata Pian e Forte . . . . . *Giovanni Gabrieli (1557-1612)*

Dawn Hage and Mitchell Howard, trumpets
Joan Greabeiel and Margaret Bunkall, French horns
Ivan Mast, James Pfeiffer and Craig Hoskins, trombones
David Wiley, tuba

Digitized by the Internet Archive
in 2023 with funding from
University of Alberta Library

https://archive.org/details/mcp_1980-1981

S. C. ECKHARDT-GRAMATTÉ

1980 WINNER (VOICE)

NANCY HERBISON, Soprano

DIANNE WERNER, Piano

Noon Programme: (Duration 50 minutes)

Dorfszenen — Bela Bartók (1881-1945)
- Szénagyüjtéskor
- A menyasszonynal
- Lakodalom
- Bölcsodal
- Legénytanc

A Flower — John Cage (born 1912)
The Wonderful Widow of Eighteen Springs

Elizabethan Songs — Dominick Argento (born 1927)
- Spring
- Sleep
- Winter
- Dirge
- Diaphenia

Quatrains — Jean Papineau-Couture (born 1916)
- Pénitente
- La Digitale
- La Joueuse
- Vol d'oiseau dans la matinée
- Espace
- Partie Liée
- Discrétion

Cuarto Madrigales Amatorios — Joaquin Rodrigo (born 1902)
- Con que la lavaré?
- Vos me matásteis
- De donde Venis, Amore?
- De los álamos vengo, Madre

NOTE: For a 40 minute programme remove Papineau-Couture.

The Department of Music

of

The University of Alberta

presents

ROBERT MUNNS, Organist

and

SALLY JOHNSON, Mezzo-Soprano
(Visiting Artists Series)

Wednesday, October 15, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Prelude and Fugue in E Minor (BWV 548) . . . . . *Johann Sebastian Bach (1685-1750)*

A Hymn to God the Father . . . . . *Henry Lawes (1596-1662)*

"How long, great God?" . . . . . *Henry Purcell (1659-1695)*

Trio in C Minor . . . . . *Johann Krebs (1713-1780)*
Adagio-Allegro

Fantasia in G Major (BWV 572) . . . . . *Johann Sebastian Bach*

INTERMISSION

Et resurrexit, Op. 49 . . . . . *Kenneth Leighton (b. 1929)*
Written for Robert Munns

"Lord, if Thou art not present" (1979) . . . . . *Michael Jacques (b. 1947)*
Written for Sally Johnson

Magnificat . . . . . *Andries de Braal (b. 1931)*

Two Pieces . . . . . *Jean Langlais (b. 1907)*
Adoration
Acclamations

Next guest organ recital in Convocation Hall: Jeremy Spurgeon, March 6, 1981 at 8:00 p.m.

Recitals in R. C. C. O. series, Sundays at 3:00 p.m.:

Carol Otto, First Baptist Church, November 9, 1980
David Hurd, All Saints' Anglican Cathedral, January 18, 1981
William Wright, St. Joseph's Cathedral, March 15, 1981
Larry Cortner, Robertson-Wesley United Church, May 3, 1981

The Department of Music

of

The University of Alberta

presents

DAWN HAGE, trumpet

assisted by

JANICE WAITE, piano

Wednesday, October 29, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Intrada (1947) . . . . . Arthur Honegger
(Maestoso-Allegro-Maestoso) (1892-1955)

Legende . . . . . .Georges Enesco
(1881-1955)

Sonate (1943) . . . . . Jean Hubeau
Sarabande: Adagio (b. 1917)
Intermède: Allegro con brio
Spiritual: Andante molto calmo (Tempo di Blues)

INTERMISSION

Concerto in D . . . . . .Georg Philipp Telemann
Adagio (1681-1767)
Allegro
Grave
Allegro

Concerto in A-flat. . . . . Antonio Vivaldi
[originally: Sonata in F for Violin and Basso (1678-1741)
continuo, Op. 2, No. 4 (F. XIII/32)]
Allemanda (Allegro)
Sarabande (Andante)
Corrente (Presto)

The Department of Music

of

The University of Alberta

presents

THE KASHIM PERCUSSION ENSEMBLE

featuring

Mark Arnison
Ichiro Fujinaga
John McCormick
Brian Thurgood

Thursday, October 30, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Piece for Percussion. . . . . Mitchell Peters

Sonata Da Camera, Op. 3, No. 1. . . . . .A. Corelli/Myers
- Grave
- Allegro
- Vivace
- Allegro

Jungle Impressions. . . . . .R. Duane Hendricks

Double Music. . . . . J. Cage/L. Harrison

INTERMISSION

Children's Song No. 1 . . . . . C. Corea/J. McCormick

Space Circus. . . . . C. Corea/J. McCormick

Suite For Percussion. . . . . William Kraft
- Fanfare
- Andante
- Ostinatos
- Toccata
- Cadenze

$\frac{4}{4}$ For Four. . . . . Anthony J. Cirone

The Department of Music

of

The University of Alberta

presents

AN EVENING OF OPERATIC EXCERPTS

MUSICAL DIRECTOR: ALFRED STROMBERGS STAGE DIRECTOR: ALAN ORD
Pianist: SYLVIA SHADICK Costume Supervisor: BETTY KOLODZIEJ

Saturday, November 1, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Scene from Act II of "Magic Flute". . . . . .Wolfgang Amadeus Mozart
(1756-1791)

1st Spirit: Nelda Schulte
2nd Spirit: Bonnie Panych
3rd Spirit: Jan Mitchell
Pamina: Marilyn Stetsko

Scene and Duet from Act II of "Magic Flute" . . . . . .Wolfgang Amadeus Mozart

Papageno: Gordon Maxwell
Papagena: Debbie Olynechuk
Three Spirits (as above)

Duet from Act II of "Barber of Seville" . . . . . .Giacchino Rossini
(1792-1868)

Rosina: Stephanie Dea
Figaro: Jim Raycroft

Scene from Act I of "Manon" (in French) . . . . . Jules Massenet
(1842-1912)

Manon: Nelda Schulte
Sgt. Lescault: Gordon Maxwell

Opening Scene from "The Old Maid and the Thief" . . . . . Gian Carlo Menotti
(b. 1911)

Miss Todd: Heather Meyers
Miss Pinkerton: Suzanne Dyck
Laetitia, the Maid: Marilyn Stetsko
Bob: Jim Raycroft

Opening Scene from "Cinderella" . . . . . .Giacchino Rossini

Cinderella: Jan Mitchell
Clorinda: } *her sisters* Bonnie Panych
Thisbe: } Debbie Olynechuk
Alidoro, disguised as a beggar: James Pfeiffer

Courtiers: Members of Voice/Opera Division

The Department of Music

of

The University of Alberta

presents

AN EVENING OF ART SONG

Friday, November 21, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Als Luise die Briefe ihres ungetreuen
Liebhabers verbrannte K.V. 520. . . . . Wolfgang Amadeus Mozart
Abendempfindung K.V. 523 . . . . . (1756-1791)
Das Veilchen K.V. 476. . . . . .

Nancy Millions, mezzo-soprano
Keri Mooney, pianist

Mermaid. . . . . .Franz Joseph Haydn
Pastoral Song. . . . . (1732-1809)
Auf dem Wasser zu singen, Op. 72 . . . . . .Franz Schubert
(1797-1828)

Linda Perillo, soprano
Heather Klassen, pianist

Mignons Gesang (Heiss mich nicht reden, from
Wilhelm Meister), Op. 98, No. 5. . . . . Robert Schumann
Stille Tränen, Op. 35, No. 10. . . . . (1810-1856)
Aufträge, Op. 77, No. 5. . . . . .

Janis McMann, soprano
Friema Boroditsky, pianist

Sebben crudele . . . . . Antonio Caldara
(1670-1738)
An die Musik . . . . . Robert Schumann
Die Forelle. . . . . .

Nancy Millions, mezzo-soprano
Richard Link, pianist

Poème d'un Jour, Op. 21. . . . . Gabriel Fauré
Rencontre (1845-1924)
Toujours
Adieu

Donna Gail Feldberg, soprano
Lillian Upright, pianist

INTERMISSION

Les Berceaux, Op. 23, No. 1. . . . . Gabriel Fauré
Mandoline, Op. 58, No. 1 . . . . . .
Clair de lune, Op. 46, No. 2 . . . . . .

Linda Perillo, soprano
Donalee Inglis, pianist

Heimliches Lieben, Op. 106, No. 1. . . . . .Franz Schubert
Im Frühling. . . . . .
Ganymed, Op. 19, No. 3 . . . . . .

**Merla Aikman, mezzo-soprano*
Nancy Millions, pianist

Mädchenlied, Op. 85, No. 3 . . . . . Johannes Brahms
Botschaft, Op. 47, No. 1 . . . . . (1833-1897)
Von ewiger Liebe, Op. 4, No. 1 . . . . . .

Janis McMann, soprano
Meijane Quong, pianist

L'Invitation au voyage . . . . . .Henri Duparc
Extase . . . . . (1848-1933)
La vie antérieure. . . . . .

Sharon Braun, soprano
Jane O'Dea, pianist

The pianists are students in the Art Song class of Professor Alexandra Munn.
The Department of Music gratefully acknowledges the volunteer services of the singers.
*Staff member

The Department of Music

of

The University of Alberta

presents

NORMAN NELSON, violin

and

JANET SCOTT-HOYT, piano

Sunday, November 23, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in D Major, Op. 12, No. 1 (1797). . . . . Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Tema con variazioni - Andante con moto
- Rondo - Allegro

Sonata in D Minor, Op. 108 (1886-88) . . . . . .Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

INTERMISSION

Sonata in E-flat Major, Op. 18 (1887). . . . . .Richard Strauss (1864-1949)
- Allegro ma non troppo
- Improvisation - Andante cantabile
- Andante - Allegro

The Department of Music

of

The University of Alberta

presents

GARNEAU ACADEMY

with

CLAUDE KENNESON, *cello*

Monday, November 24, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Concerto Grosso, Op. 6, No. 4 (1739). . . . . .George Frederic Handel
(1685-1759)
Larghetto affettuoso
Allegro
Largo, e piano
Allegro

Concerto in A Major
for Cello and Strings. . . . . Carl Philipp Emanuel Bach
(1714-1788)
Allegro
Largo con sordini, mesto
Allegro assai

Divertimento in D Major, K. 136 (1772). . . . . Wolfgang Amadeus Mozart
(1756-1791)
Allegro
Andante
Presto

GARNEAU ACADEMY

Violins:

Norman Nelson
Lawrie Hill
Andrea Opgenorth
Murray Vaasjo
Nancy Bias
Rodney Olstad

Violas:

Neil Miskey
Andrew Brown

Celli:

Harold Birston
Anne Robertson

Bass:

Richard King

Harpsichord:

Eileen Armstrong

The Department of Music

of

The University of Alberta

presents

A PIECE IN TIME. . . . . by DON STEIN

0 Introduction
I Women
II Hotel Room
III Melancholia

Tuesday, November 25, 1980 at 8:30 p.m.
Convocation Hall, Old Arts Building

Actors:
Catherine Helman
Grant Carmichael
Cheryl Heikel

Musicians:
Chris Helman, alto saxophone
Rich Harris, soprano saxophone
Kevin Kvisle, tenor saxophone I
Trevor Hooper, tenor saxophone II
Richard King, electric bass
Murray Vaasjo, electric violin
Heather Walker, piano
Garth Hobden, synthesizer
Ichiro Fujinaga, snare drum

Choir:
Art Dyck
Suzanne Dyck
Ernie Harrop

Narrator:
Michael McKinlay

Conductor:
Elsie Achuff

Dance:
Rosemary Speakman

Texts:
Tom Levang
Charles Bukowsky

Titus Pieces:
Richard Titus

Lighting Design:
Robin Ayles

Lighting Technician:
Chris Saruk

Stage Manager:
John Jowett

Sound:
Clive Alcock

Synthesizer Programming:
Garth Hobden
Don Stein

Program Notes:
Davida Kidd

Political Speech written by Norah Hutchinson.

Man of the Moon-

man of the moon - made of black leather-
soft- in a bed of crumpled leaves -
your skin reflects - ever so dimly -
the hues of the midnight sky-
man-cold of the moon-with a laugh as
deep as the sea-light as the clouds-with
eyes of diamond-endless-alive-touched by the
warmth of pain-villain of my heart-near
capture of my soul-thoughts catch and
burn-still and timeless-
powerful mind-man-flooding me-cutting-
ripping through the disenchantment like
a glistening razor-throw me into the wind-
catch me deep into your river-and burn-
carry me into the night dark spirit and
never let me go-
man of the earth-smooth-cool of alabaster-
charcoal hair unruled-stormy black eyes of
ice-we-made for dusk and the early morning sun-
where are you-and will you ever be-
a love-scarlet-deep-hot as blood on cold
steel-cut me open wide-now-run wild-
bleed me of my insanity and pain-raw as
the first slap of birth-
drawing closer and closer to the edge-
I could fall forever-
for the moon-
is just too high to reach.

-Davida Kidd

I would like to express my gratitude to all the
people who devoted so much of their time in
helping me to realize this performance. Thank you.

Don Stein

November 25, 1980

The Department of Music

of

The University of Alberta

presents

KEN HOWE, horn

assisted by

INA DYKSTRA, piano

Monday, December 1, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Alla Caccia (1962). . . . . Alan Abbott

Two Instruments (1958). . . . . .Morton Feldman
(b. 1926)

Harold Birston, cello

Introduction, Andante, et Allegro . . . . . .Gioacchino Rossini
(For Jacques François Gallay) (1792-1868)

INTERMISSION

Sonata No. 3 for Tait and John Barrows (1970) . . . . . Alec Wilder
(b. 1907)
Moderately fast
Slowly
With solid beat and Jazz feeling
Tempo di Valse-Joyously

The Department of Music

of

The University of Alberta

presents

NELDA SCHULTE, soprano

assisted by

SAMUEL LANCASTER, piano

Wednesday, December 10, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Of Flowers the Fairest (1742). . . . . .Johann Sebastian Bach
(Peasant Cantata No. 212) (1685-1750)

Marienlied (poetry by Novalis) . . . . . Joseph Marx
Und Gestern Hat Er Mir Rosen Gebracht (poetry by T. H. Lingen) . . . (b. 1882)
Hat Dich die Liebe Berührt (poetry by Paul Heyse). . . . . .

Exsultate, Jubilate (motette KV 165) (1773). . . . . .Wolfgang Amadeus Mozart
(1756-1791)

Vocalise - Etude . . . . . .Gabriel Fauré
(1845-1924)
Vocalise, Op. 34, No. 14 . . . . . .Sergei Rachmaninoff
(1873-1943)

"Cuatro Madrigales Amatorios". . . . . Joaquin Roderigo
¿Con qué la lavare? (b. 1902)
Vos me matásteis
¿De dónde venis, amore?
De los álamos vengo, madre

Glitter and be Gay
(Cunegonde's Jewel Song from "Candide) (1956) . . . . . .Leonard Bernstein
(b. 1918)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Schulte.

The Department of Music

of

The University of Alberta

presents

THE UNIVERSITY OF ALBERTA FLUTE ENSEMBLE

Alan Clarke, conductor

Tuesday, December 16, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Cherry Valley. . . . . Donald Jenni
(b. 1937)

(an ensemble for nine flutes)

Divertissement for Two Flutes and Piano. . . . . .Johann Sebastian Bach
(1735-1982)
(arr. L. Moyse)

David Crowther and Pamela Seaton, flutes
Yvonne Alston, piano

INTERMISSION

Sonata for Five Flutes . . . . . Henri C. van Praag
Allegretto
Lento
Vivace

William Damur, Maureen Crotty, Kris Clarke
Melanie Galloway, and Margaret Daly

Cyclorama 1. . . . . .Fisher Tull

(an ensemble for eleven flutes)

Divertimento for Eight Flutes. . . . . .C. Hugo Grimm

THE ENSEMBLE

Yvonne Alston
Vreny Bus
Kris Clarke, Eb/C/Bass flutes
Tami Cooper
Maureen Crotty
David Crowther, C flute/piccolo
Margaret Daly, C/Alto flutes
William Damur, C/Alto flutes
Melanie Galloway
Liane Gayler, C flute/piccolo
Jane Gerard
Rick Harris, C/Alto flutes
Judy Henry, C/Alto flutes
Pam Seaton, C/Alto flutes

Alan Clarke, conductor

The Department of Music

of

The University of Alberta

presents

TAMI COOPER, flute

assisted by

KATHY BULLOCK, piano

Wednesday, December 17, 1980 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in E Major (c.1735). . . . . Johann Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

Divertimento I (1950) . . . . . .John Weinzweig (b. 1913)

INTERMISSION

Danse de la Chevre (1932) . . . . . Arthur Honegger (1892-1955)

Suite Modale (1956) . . . . . .Ernest Bloch (1880-1959)
- Moderato
- L'istesso Tempo
- Allegro giocoso
- Adagio e Allegro deciso

The Department of Music

of

The University of Alberta

presents

CLARKE MacINTOSH, horn

assisted by

CATHY JANAKAS and MOIRA HOPFE, piano

Monday, January 5, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Concerto C-Dur. . . . . Michelle Corette (1709-1795)
- Allegro
- Adagio
- Allegro

Concert Rondo in E-flat (K. 371). . . . . .Wolfgang Amadeus Mozart (1756-1791)
- Allegro

INTERMISSION

Lento and Vivace, Op. 16 (1966) . . . . . .Gerhard Wuensch
- Lento
- Vivace

Sonata for Horn and Piano . . . . . .Bernhard Heiden (1939)
- Moderato
- Tempo di Minuetto
- Rondo: Allegretto

The Department of Music

of

The University of Alberta

presents

NEIL MISKEY, viola

Monday, January 19, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Suite No. 5 in C Minor, BWV 1011
(originally for violoncello). . . . . .Johann Sebastian Bach
(1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I
- Gavotte II
- Gigue

Sonata for Piano and Viola in F Minor,
Opus 120, No. 1 (1894). . . . . .Johannes Brahms
(1833-1897)
- Allegro Appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

Cathy Janakas, piano

INTERMISSION

Sonata for Viola and Piano (1939). . . . . Paul Hindemith
(1895-1963)
- Breit, Mit Kraft
- Sehr lebhaft
- Sehr langsam, frei
- Finale (mit zwei Variationen)
  - Leicht bewegt - Ein wenig langsamer-
  - Sehr lebhaft

Sylvia Shadick, piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Miskey.

The Department of Music

of

The University of Alberta

presents

AN INFORMAL RECITAL OF ART SONGS

Tuesday, January 20, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Allerseelen. . . . . .Richard Strauss
Schlagende Herzen. . . . . (1864-1949)
Befreit. . . . . .
Heimliche Aufforderung . . . . . .

Sharun Braun, soprano
Jane O'Dea, pianist

Lachen und Weinen. . . . . Franz Schubert
Des Mädchens Klage . . . . . (1797-1828)
Du bist wie eine Blume . . . . . .Robert Schumann
Der Nussbaum . . . . . (1810-1856)
Märzveilchen . . . . . .
Er ist's . . . . . .

Beth Jacob, mezzo-soprano
Richard Link, pianist

Die ihr Schwebet . . . . . .Hugo Wolf
Verborgenheit. . . . . .(1860-1903)
Ich hab in Penna einen Liebsten. . . . . .
Les cloches. . . . . Claude Debussy
Green. . . . . (1862-1918)
Spleen . . . . . .

Donna Gail Feldberg, soprano
Lillian Upright, pianist

Lied der Mignon. . . . . Franz Schubert
Nur wer die Sehnsucht Kennt
Heiss' mich nicht reden
So lasst mich scheinen
Mignon's Gesang. . . . . .

Nancy Millions, mezzo-soprano
Kerri Mooney, pianist

Mädchenlied, Op. 95, No. 6; Op. 107, No. 5 . . . . . .Johannes Brahms
Nachtigallen schwingen . . . . . (1833-1897)
Five Greek Folk-songs. . . . . .Maurice Ravel
Chanson de la Mariée (1875-1937)
La-bas, vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

Janis McMann, soprano
Meijane Quong, pianist

Performers are students in the Art Song classes of Professor A. Munn.

The Department of Music

of

The University of Alberta

presents

AN EVENING OF CHAMBER MUSIC

Thursday, January 22, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata, K301 (1778) . . . . . .Wolfgang Amadeus Mozart (1756-1791)
Allegro con spirito
Allegro

Ann Dunn, violin
Donalee Inglis, piano

Sonata, Op. 94a (1942-44) . . . . . Sergei Prokofiev (1891-1953)
Moderato

Andrea Opgenorth, violin
Laurie Fumagalli, piano

Ma mére l'Oye (1910). . . . . .Maurice Ravel (1875-1937)
Pavane de la Belle au bois dormant
Petit Poucet
Laideronette, Impératrice des Pagodes
Les entretiens de la Belle et de la Bête
Le jardin féerique

Bina John, piano
Jo-Ann Forsythe, piano

INTERMISSION

Trio, K498 (1786) . . . . . .Wolfgang Amadeus Mozart
Andante
Menuetto and Trio
Allegretto

Sandra Knak, clarinet
Cherie Larson, viola
Heather Klassen, piano

Performers are students of Professor Janet Scott-Hoyt.

The Department of Music

of

The University of Alberta

presents

HEATHER WALKER, piano

Monday, January 26, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

English Suite No. 3 (c.1725). . . . . Johann Sebastian Bach (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte
- Gigue

Sonata, Op. 10, No. 2 (1798). . . . . .Ludwig van Beethoven (1770-1827)
- Allegro
- Allegretto
- Presto

Etude, Op. 10, No. 9 (1833) . . . . . .Fréderick Chopin (1810-1849)

Asturias (Leyenda) from Suite Española, Op. 47. . . . . Isaac Albéniz (1860-1909)

Córdoba from Cantos de España, Op. 232. . . . . .

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

ELSIE M. ACHUFF, soprano

ALFRED FISHER, piano

Monday, January 26, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Airs Chantés (1927) ..... Francis Poulenc (1899-1963)
- Air Romantique
- Air Champetre
- Air Grave
- Air Vif

On This Island (1938) ..... Benjamin Britten (1913-1976)
- Let the Florid Music Praise
- Now the Leaves are Falling Fast
- Seascape
- Nocturne
- As It Is Plenty

INTERMISSION

Fünfzehn Gedichte aus Das Buch
Der Hängenden Gärten, Op. 15 (1908) ..... Arnold Schönberg (1874-1951)

INTERMSSION

Ann Street (1921) ..... Charles Ives (1874-1954)
At the River (1916)
Walking (c. 1900)
Disclosure (1921)

A Song of Sixpence (1969) ..... David Burge

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms. Achuff.

The Department of Music

of

The University of Alberta

presents

JOHN FELDBERG, bassoon

Wednesday, January 27, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Prelude de Concert (Op. 53) (1919). . . . . Gabriel Pierné
Roxanne Van Wyk, piano (1863-1937)

No. 3 from 3 Duets for Clarinet and Bassoon (1721). . . . . Ludwig van Beethoven
Allegro Sostenuto (1770-1827)
Aria con Variazioni
Allegro assai
David Quinn, clarinet

INTERMISSION

Concerto in F Major. . . . . Antonio Vivaldi
Allegro (1678-1741)
Largo
Allegro
Lawrie Hill and Murray Vaasjo, violins
Cherie Larson, viola
Harold Birston, cello
Nadine Lipsett, harpsichord

The Department of Music

of

The University of Alberta

presents

CHRIS HELMAN, alto saxophone

Wednesday, January 28, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Concerto (1944) . . . . . .Paul Bonneau
(b. 1918)

Allegro
Andante
Allegro

Sheila Wright, piano

Sonata (1943) . . . . . Bernhard Heiden
(b. 1910)

Allegro
Vivace
Adagio

Sheila Wright, piano

INTERMISSION

Divertimento (1971) . . . . . .Akira Yuyama

Ichiro Fujinaga, marimba

I Work So Hard For My Money (1981). . . . . Don Stein
(b. 1957)

The Department of Music

of

The University of Alberta

presents

A BARTÓK SEMINAR

DAMIANA BRATUZ

Thursday, January 29, 1981 at 3:30-5:30 p.m.
Room 1-29, Fine Arts Building

Introduction

The "mother tongue" (tapes and slides)

Bartók's "First way": Parlando rubato
Tempo giusto

"Second Way": Improvisations Op. 20

"Third Way": The dirge and the dance

B R E A K - 10 Minutes

Slides of Hungarian folk art and customs

Humour in Bartók's music

Nature and night

"Adagio Religioso"

The Department of Music

of

The University of Alberta

presents

COMPOSERS FORUM

Thursday, January 29, 1981 at 8:00 p.m.
Room 1-29, Fine Arts Building

City Sketches. . . . . Elizabeth Jacob
- Early Morning Mist
- Downtown
- The Harbour
- Rush Hour
- Evening Skyline

Dawn Hage and Roy Townend, trumpets
Kevin Robertson, French horn
Ivan Mast and James Pfeiffer, trombones

Theme and Variations for Cello and Piano . . . . . .Blythe Nuttall
Diana Nuttall, cello
Blythe Nuttall, piano

Undertones . . . . . .Gordon McCrostie
Brian Thurgood, vibraphone
Maureen Crotty, flute
Victoria Clarke, cello
John Jowett and Craig Hoskins, trombones
Ichiro Fujinaga, timpani
Don Ross, conductor

Respiration (Tape) . . . . . .Garth Hobden

Opera. . . . . Martin Arnold
- Procession
- Aria
- Folksong
- Aria
- Recession

Rick Harris, soprano saxophone
Dawn Hage, picollo, trumpet, flugelhorn
Cherie Larson, viola
Gordon McCrostie, banjo, mandolin, guitar
Bina John, harpsichord, autoharp, piano
Ichiro Fujinaga, percussion, sitar
Martin Arnold, cello, bass

Quintet for two saxophones and marimba . . . . . Henry Klumpenhouwer
Chris Helman, alto saxophone
Kevin Kvisle, tenor saxophone
John McCormick, marimba

The Department of Music

of

The University of Alberta

presents

DAMIANA BRATUZ, pianist

Friday, January 30, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

I FOLK TRANSCRIPTIONS

Five Hungarian Melodies. . . . . Franz Liszt (1811-1886)

Colinde, First Series. . . . . Béla Bartók (1881-1945)

II LAMENTS

Nuages Gris. . . . . Liszt

Sunt Lacrymae Rerum (en mode hongrois) . . . . . Liszt

From FOUR DIRGES: Adagio
Poco Lento. . . . . .Bartók

III MAN AND NATURE

La Lugubre Gondola . . . . . Liszt

St. Francis Preaching to the Birds . . . . . Liszt

From Out of Doors: Barcarolla
The Nights Music . . . . . .Bartók

INTERMISSION

IV DANCE

Csárdás Macabre. . . . . Liszt

Sonata . . . . . .Bartók
Allegro moderato
Sostenuto e pesante
Allegro molto

Csárdás Obstiné. . . . . Liszt

Bagatelle Without Tonality . . . . . Liszt

From Out of Doors: The Chase. . . . . .Bartók

From 14 Bagatelles: Valse (Ma mie qui danse...) . . . . . .Bartók

In order to appreciate better the correlations between the works on this program, it is kindly suggested that the listening not be interrupted by applause <u>within</u> each section.

The Department of Music

of

The University of Alberta

presents

THE UNIVERSITY OF ALBERTA STRING QUARTET

Norman Nelson, violin — *Michael Bowie, viola*
Lawrence Fisher, violin — *Claude Kenneson, cello*

Monday, February 9, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Quartet in D Major, Op. 71, No. 2. . . . . Joseph Haydn (1732-1809)
- Adagio--Allegro
- Adagio Cantabile
- Menuetto: Allegro--Trio
- Finale: Allegretto--Allegro

Quartet No. 4 (1928) . . . . . .Béla Bartók (1881-1945)
- Allegro
- Prestissimo
- Non troppo lento
- Allegretto pizzicato
- Allegro molto

INTERMISSION

Quartet No. 3 in B-flat Major, Op. 67. . . . . .Johannes Brahms (1833-1897)
- Vivace
- Andante
- Agitato (Allegretto non troppo)--Trio
- Poco Allegretto con Variazioni

The Department of Music

of

The University of Alberta

presents

AN INFORMAL RECITAL OF ARTS SONGS

Tuesday, February 11, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Chanson triste . . . . . Henri Duparc
Elégie . . . . . (1848-1933)
La lune blanche. . . . . .Gabriel Faure
Notre amour. . . . . (1845-1924)
Au bord de l'eau . . . . . .
L'hiver a cessé . . . . . .

Janis McMann, soprano
Nancy Millions, pianist

An eine Äolsharfe. . . . . .Johannes Brahms
Geheimnis. . . . . (1833-1897)
Wir wandelten. . . . . .
Mainacht . . . . . .
Auf dem Schiffe. . . . . .

Janis McMann, soprano
Donalee Inglis, pianist

Das verlassene Mägdelein . . . . . .Hugo Wolf
Auf einer Wanderung. . . . . .(1860-1903)
Die Zigeunerin . . . . . .
Mignon . . . . . .
Er ist's . . . . . .

Sharon Braun, soprano
Heather Klassen, pianist

Les filles de Cadix. . . . . .Leo Delibes
(1836-1891)
L'heure exquise. . . . . Poldowski
(1880-1932)
Chanson d'Avril. . . . . .Georges Bizet
(1838-1875)
L'heure exquise. . . . . .Reynaldo Hahn
(1874-1947)
Ouvre ton coeur. . . . . .Georges Bizet

Janis McMann, soprano
Friema Boroditsky, pianist

Performers are students in the Art Song class of Professor Alexandra Munn.

The Department of Music

of

The University of Alberta

presents

CLARKE MacINTOSH, horn

assisted by

NADINE LIPSETT, piano

Wednesday, February 11, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Concerto C-Dur. . . . . Michelle Corette (1709-1795)
- Allegro
- Adagio
- Allegro

Concert Rondo in E-flat (K. 371). . . . . .Wolfgang Amadeus Mozart (1756-1791)
- Allegro

INTERMISSION

Lento and Vivace, Op. 16 (1966) . . . . . .Gerhard Wuensch
- Lento
- Vivace

Sonata for Horn and Piano . . . . . .Bernhard Heiden (1939)
- Moderato
- Tempo di Minuetto
- Rondo: Allegretto

The Department of Music

of

The University of Alberta

presents

The Nicholas Arthur Kilburn Memorial Concert – 1981

JORGE BOLET
pianist

Thursday, February 12, 1981 at 8:00 p.m.

Convocation Hall, Old Arts Building

PROGRAM

I

Songs Without Words, Opus 19 . . . Felix Mendelssohn
(1809-1847)

No. 3, in A major
No. 1, in E major
No. 5, in F-sharp minor

Prelude and Fugue in E Minor,
Opus 35 . . . . . Felix Mendelssohn

II

Carnaval, Opus 9 . . . . . Robert Schumann
(1810-1856)

Préamble—Pierrot—Arlequin—
Valse noble—Eusebius—Florestan—
Coquette—Réplique—Papillons—
A.S.C.H.—S.C.H.A. (Lettes Dansantes)—
Chiarina—Chopin—Estrella—Reconnaissance—
Pantalon et Colombine—Valse Allemande—
Paganini—Aveu—Promenade—Pause—
Marche des Davidsbündler contre les Philistins

INTERMISSION

From "Années de Pèlerinage,"
Book II (Italie) . . . . . Franz Liszt
(1811-1886)

Sonetto 104 del Petrarca

Sonetto 123 del Petrarca

Après une lecture de Dante
(Fantasia quasi Sonata)

COLUMBIA ARTISTS Management Inc.
London/L'oiseau-Lyre Records

This is a first in a series of annual concerts to be known as "The NICHOLAS ARTHUR KILBURN MEMORIAL CONCERTS." They are dedicated by his sons to the memory of Nicholas Arthur Kilburn, a member of the Board of Governors of the University of Alberta during the 1920's.

Nicholas Kilburn, an Englishman, emigrated to Canada in 1905 and with his English bride began his Canadian life on a homestead near Lloydminster where two sons Nicholas Welden and Peter were born. The family moved to Edmonton in 1916 after having lived in both Provost and Red Deer.

Welden, who followed a musical career, lives in Toronto: Peter, who took a B.A. at the University of Alberta in 1929, lives in Montreal.

The Department of Music

of

The University of Alberta

presents

KERRI MOONEY, piano

Friday, February 13, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in E Major, L. 23. . . . . .Domenico Scarlatti
Sonata in B Minor, L. 449 . . . . . (1685-1757)
Sonata in G Major, L. 349 . . . . . .

Sonata in C Major, Op. 2, No. 3 (1795). . . . . .Ludwig van Beethoven
Allegro con brio (1770-1827)
Adagio
Scherzo
Allegro assai

Etude in C-sharp Minor, Op. 10, No. 4 (1833). . . . . Fryderyk Chopin
Berceuse, Op. 57 (1843) . . . . . (1810-1849)
Ballade No. 3 in A-flat Major, Op. 47 . . . . . .

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Mooney.

The Department of Music

of

The University of Alberta

presents

STEPHANIE DEA, soprano

assisted by

SAM LANCASTER, piano

Tuesday, February 17, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Et Incarnatus Est from "Mass in C Minor" (unfinished) (1782-83). . . . . Wolfgang Amadeus Mozart (1756-1791)

Auf ein Altes Bild (1888) . . . . . Hugo Wolf
Herr, was trägt der Boden Nier (1890) . . . . . (1860-1903)
Die ihr schwebet um diese Palmen (1890) . . . . . .
Gebet (1888). . . . . .

Airs Chantés (1927-28). . . . . Francis Poulenc (1899-1963)
- Air Romantique
- Air Champetre
- Air Grave
- Air Vif

Olympia's Aria (The Doll's Aria) from "Les Contes D'Hoffman" (1881). . . . . Jacques Offenbach (1819-1880)

INTERMISSION

I Hate Music (A Cycle of Five Kid Songs for Soprano) (1943). . . . . Leonard Bernstein (b. 1918)

3 Canciones Española:
Cancion Veneciana from "El Carro del sol" (1934). . . . . .José Serrano (1873-1941)
Cancion de la Paloma from "El Barberillo de Lavapies" . . . . . Franco Barbieri (1823-1894)
Cancion Española from "El Niño Judio" (1954). . . . . .Pablo Luna (1880-1942)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Dea.

Reception to follow at 7807-160 Street.

The Department of Music

of

The University of Alberta

presents

THE MUSIC OF MARTIN ARNOLD

Wednesday, February 18, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

In Regard to the Façade. . . . . (1979)
Laurie Fumagalli, piano

Observing Ephesus. . . . . (1981)
Maureen Crotty, flute, piccolo
Brian Berkowitz, bassoon
Craig Hoskins, trombone
Moira Hopfe, continuo organ, reed organ
Dean Rath, tympani, tubular bells, tambour

Masque I: Juggler . . . . . (1981)
Don Ross, bass clarinet, clarinet
Martin Arnold, Mattel electronic football, electric typewriter, Dante's Divine Comedy

Opera. . . . . (1981)
Procession
Aria - "Masque"
Folksong
Aria - "Even Still"
Recession

John Jowett, conductor
Rick Harris, soprano saxophone
Dawn Hage, piccolo trumpet, flugelhorn
Cherie Larson, viola
Gordon McCrostie, banjo, mandolin, guitar
Ichiro Fujinaga, percussion
Bina John, harpsichord, piano
Martin Arnold, cello, string bass

INTERMISSION

Axle-tree. . . . . (1981)
John Jowett, conductor
Don Ross, alto recorder
Gordon Towell, tenor recorder
Eugene Sweich, contrabass recorder
Robert Howey, bass clarinet
Craig Hoskins, trombone
Ichiro Fujinaga, percussion
Martin Arnold, percussion
Garth Hobden, percussion
Murray Vaasjo, violin
Richard King, string bass

The Department of Music

of

The University of Alberta

presents

GRANT MAXWELL, piano

Friday, February 20, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Les Cyclopes (Rondeau) (1731). . . . . Jean-Philippe Rameau
Sarabande (1728) (1683-1764)
L'Egyptienne (1728)

Sonata in A Major, K.331 (1778). . . . . .Wolfgang Amadeus Mozart
Andante grazioso (1756-1791)
Menuetto
Alla Turca

INTERMISSION

Pavance pour une infante defunte (1899). . . . . .Maurice Ravel
Jeux d'Eau (1901). . . . . (1875-1937)

Variations sérieuses, Op. 54 (1841). . . . . .Felix Mendelssohn-Bartholdy
(1809-1847)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Maxwell.

PROGRAM

CONVOCATION HALL

UNIVERSITY OF ALBERTA

8:00 P.M.

FEBRUARY 23, 1981

SELECTION: Drake's Drum
Night Lies on the Silent Highways
Summer Night
Fairy Tale by HEALY WILLAN

PERFORMERS: HAROLD WIENS, baritone
JANET SCOTT HOYT, pianist

SELECTION: Sonata for Horn and Piano 1939
by PAUL HINDEMITH

PERFORMERS: JANET SCOTT HOYT, pianist
DAVID HOYT, French horn

* * INTERMISSION * *

SELECTION: Prairie Profiles: by VIOLET ARCHER
- Buffalo Jump
- Have you Heard Snow Falling?
- Ground Blizzard
- Prairie Spring

PERFORMERS: HAROLD WIENS, baritone
DAVID HOYT, French horn
JANET SCOTT HOYT, pianist

CBC Radio
93.3 Stereo
Edmonton

PREMIER PERFORMANCE

PRAIRIE PROFILES was commissioned by the CBC and was composed in October, 1980, as a project in honour of Alberta's 75th birthday.

The texts are by the Calgary poet, DAVID CARTER and are used with his permission.

The composer found the book of poems in a book-store in Banff and was immediately attracted to the four listed.

They suggested the sound of the instruments which have been chosen.

The poems project vivid images, moods, as well as colours and sounds, which in the mind of the composer, reflect the character and vastness of the prairies.

This program is being recorded by CBC for future broadcast on ARTS NATIONAL.

The use of cameras and tape recorders is not permitted at this performance.

The Department of Music

of

The University of Alberta

presents

KEN HOWE, horn

assisted by

INA DYKSTRA, piano

Wednesday, February 25, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Concerto a Tre. . . . . .Georg Philipp Telemann
(1681-1767)

David Crowther, flute

Auf dem Strom . . . . . .Franz Schubert
(1797-1828)

Cindy Busler, soprano

INTERMISSION

Villanelle. . . . . .Paul Dukas
(1865-1935)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Howe.

The Department of Music

of

The University of Alberta

presents

SUZANNE DYCK, soprano

Monday, March 2, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Three Arias from Cantatas 89, 98 and 93 . . . . . .Johann Sebastian Bach (1685-1750)
- Gerechter Gott, ach, rechnest du
- Hört, ihr Augen, auf zu weinen
- Ich will auf den Herren schau'n

Paul Schieman, oboe
Brian Berkowitz, bassoon
Bruce Wheatcroft, organ

Liebe schwärmt auf allen Wegen. . . . . Franz Schubert (1797-1828)
Nacht und Träume
Mignons Gesang

Aufträge. . . . . .Robert Schumann (1810-1856)
Dein Angesicht. . . . . .
Er ist's. . . . . .

Nancy Millions, piano

INTERMISSION

Hermit Songs (1953) . . . . . .Samuel Barber (1910-1981)
- At Saint Patrick's Purgatory
- Church Bell at Night
- St. Ita's Vision
- The Heavenly Banquet
- The Crucifixion
- Sea-Snatch
- Promiscuity
- The Monk and His Cat
- The Praises of God
- The Desire for Hermitage

Nancy Millions, piano

This recital is presented in partial fulfillment for the requirements for the Bachelor of Music degree of Ms. Dyck.

FEB 2 7 1981

The Department of Music

of

The University of Alberta

presents

RAYMOND BARIL, saxophone

assisted by

SHEILA WRIGHT, piano

Monday, March 2, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Concertino Da Camera (1935). . . . . .Jacques Ibert
(1890-1962)

Improvisation No. 2 (1973) . . . . . .Ryo Noda

Fantazią (1680). . . . . .Henry Purcell
(1659-1695)
arr. by Jack Wilson

Introduction et Scherzo. . . . . .Robert Clérisse
(1899-1973)

Rick Harris, alto saxophone
Chris Helman, tenor saxophone
Gordon Towell, baritone saxophone

INTERMISSION

Aria (1930). . . . . .Jacques Ibert

Elegie and Rondeau (1961). . . . . Karel Husa
(b. 1921)

(Break)

Sea Journey. . . . . .Chick Corea
(b. 1941)

Moose the Mooche . . . . . Charlie Parker
(1920-1955)

Gary Cable, piano
Gordon Maxwell, bass
Jamie Pettit, guitar
Peter Gillespie, drums

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Baril.

The Department of Music

of

The University of Alberta

presents

MING-YEE TAM, piano

Tuesday, March 3, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in C, Op. 53, "Waldstein" (1803-4). . . . . .Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Introduzione - Adagio molto
- Rondo - Allegretto moderato

Préludes . . . . . .Claude Debussy (1862-1918)
- Bruyères (1912-13)
- Ondine (1912-13)
- Minstrels (1910)

Faschingsswank aus Wien, Op. 26 (1839) . . . . . Robert Schumann (1810-1856)
- Allegro
- Romanze
- Scherzino
- Intermezzo
- Finale

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Tam.

The Department of Music

of

The University of Alberta

present

GARTH HOBDEN, composition

Tuesday, March 3, 1981 at 8:30 p.m.
Convocation Hall, Old Arts Building

Theme and Variations. 1978
Meijane Quong, piano

The Thought Fox 1979
Meijane Quong, piano
Gordon Maxwell, baritone

Three Nocturnes 1980
Natalko
Pharoah
Maccarib
Alfred Fisher and Heather Klassen, piano
Ichiro Fujinaga and Brian Thurgood, percussion
Garth Hobden, tape

INTERMISSION

Thropical Cliflectrev 1981
Bill Damur and David Crowther, flutes
Don Ross and Gordon Towell, clarinets
Dawn Hage, trumpet
Clarke MacIntosh, horn
Craig Hoskins, trombone
Chris Helman, soprano saxophone
Murray Vaasjo and Lawrie Hill, violins
Frances Jellard, cello
Bina John, harpsichord and reed organ
John Jowett and Elsie Achuff, conductors

Electronic Tape Trilogy 1979-81
Genesis; Day One
EML 200
Respiration
Garth Hobden, tape

Strata. 1981
Bill Damur and David Crowther, flutes
Beverly Beecroft, oboe
Don Ross and Gordon Towell, clarinets
Chris Helman, soprano saxophone
Dawn Hage, trumpet
Craig Hoskins and James Pfeiffer, trombones
Murray Vaasjo and Lawrie Hill, violins
Richard King, double bass
John Jowett, conductor

Parting Thoughts. 1981
Garth Hobden, tape

THE THOUGHT FOX

I imagine this midnight moments forest
Something else is alive
Besides the clocks loneliness
And this blank page where my fingers move

Through the window, I see no star
Something more near
Though deeper within darkness
Is entering the loneliness

Cold delicately as the dark snow
A fox rose touches twig, leaf
Two eyes serve a moment, that
And again now, and now, and now

Set neat prints into the snow
Between trees, and warily a lame
Shadow lags by stump and in hollow
of a body that is bold to come.

Across clearings an eye
A widening deepening greeness
Brilliantly concentratedly
Coming about its own business

Till with a sudden sharp stink of fox
It enters the dark hole of the head
The window is starless still, the clock ticks
The page is printed.

TED HUGHES

The Department of Music

of

The University of Alberta

presents

MARILYN STETSKO, soprano

assisted by

SAMUEL LANCASTER, piano

Wednesday, March 4, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Two Duets for Soprano and Alto with obligato. . . . . Johann Sebastian Bach (1685-1750)
Beruft Gott selbst from Cantata No. 88 in 15 songs after Trinity
in 15 songs after Trinity
Domine Deus from the Mass in G Major
Kathy Megli, mezzo-soprano
Bill Damur, flute

Five Greek Folk Songs (1907). . . . . Maurice Ravel (1875-1937)
Chanson de la Mariée
Là-bas, vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

Pioggia (1909). . . . . Ottorino Respighi (1879-1936)
Nevicata (1906) . . . . . .
Mattinata (1909). . . . . .
In alto mare (1909) . . . . . .
Nebbie (1906) . . . . . .

INTERMISSION

"Caro nome che il mio cor,,
from opera "Rigoletto" (1851). . . . . Giuseppe Verdi (1813-1901)

Sin tu amor . . . . . .Miguel Sandoval (1903-1953)
Two Selections from Cantos de España (1953) . . . . . .
En casa del tio Vicente
Nostalgia
Serenata Gitana . . . . . .

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Stetsko.

The Department of Music

of

The University of Alberta

presents

KRISTINE CLARKE, flute

assisted by

SYLVIA SHADICK, piano

Thursday, March 5, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata No. II in E-flat Major. . . . . Johann Sebastian Bach (1689-1750)
- Allegro moderato
- Siciliano
- Allegro

Romance, Opus 37 . . . . . Camille Saint-Saëns (1835-1921)

INTERMISSION

Entr'acte. . . . . Jacques Ibert (1890-1962)

William Damur, guitar

First Sonata . . . . . .Bohuslav Martinu (1890-1959)
- Allegro moderato
- Adagio
- Allegro poco moderato

The Department of Music

of

The University of Alberta

presents

CATHY JANAKAS, piano

Friday, March 6, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Chromatic Fantasy and Fugue
in D Minor BWV (1720). . . . . .Johann Sebastian Bach
(1685-1750)

Sonata in F-sharp Major, Opus 78 (1809) . . . . . Ludwig van Beethoven
(1770-1827)
Adagio Cantabile - Allegro ma non troppo
Allegro vivace

Roumanian Dance No. 1, Opus 8a (1909) . . . . . .Béla Bartók
(1881-1945)

Carnaval, Opus 9 (1834) . . . . . .Robert Schumann
(1810-1856)
Préambule
Pierrot
Arlequin
Valse Noble
Eusebius
Florestan
Coquette
Replique
Papillons
Lettres Dansantes
Chiarina
Chopin
Estrella
Reconaissance
Pantalon et Colombine
Valse Allemande
Paganini
Aveu
Promenade
Pause
Marche des Davidsbündler
Contre les Philistines

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Janakas.

The Department of Music

of

The University of Alberta

presents

JEREMY SPURGEON, organist

Friday, March 6, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Prelude and Fugue in E-flat Major (BWV 552). . . . . .Johann Sebastian Bach (1685-1750)

Partita: "Sei gegrüsset, Jesu gütig" (BWV 768). . . . . J. S. Bach

INTERMISSION

Trio Sonata No. 1 in E-flat Major (BWV 525). . . . . J. S. Bach
Allegro moderato-Adagio-Allegro

Two Chorale Preludes from Opus 122 . . . . . .Johannes Brahms (1833-1897)
"Herzlich tut mich verlangen"
"Es ist ein Ros' entsprungen"

Sonata No. 4 in B-flat Major . . . . . .Felix Mendelssohn (1809-1847)
Allegro con brio-Andante religioso-
Allegretto-Allegro maestoso e vivace

Forthcoming Organ Recitals:

William Wright, Toronto. Sunday, March 13, 1981 at 3:00 p.m., Convocation Hall, Old Arts Building (Sponsored by RCCO).

Joan Ringerwole, Dordt College. Thursday, March 26, 1981 at 8:30 p.m., Convocation Hall, Old Arts Building (Sponsored by King's College).

Larry Cortner, Hamilton. Sunday, May 3, 1981 at 3:00 p.m., Robertson-Wesley United Church (Sponsored by RCCO).

The Department of Music

of

The University of Alberta

presents

JOHN JOWETT, trombone

assisted by

MICHAEL ROSE, piano

Sunday, March 8, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Konzertino, Op. 4. . . . . .Ferdinand David
(1810-1873)
Allegro maestoso
Andante: Marcia funebre
Allegro maestoso

Ballade, Op. 62 (1944) . . . . . Eugène Bozza
(b. 1905)

INTERMISSION

Magnificat secundi toni. . . . . Gilles Binchois
(c.1400-1460)
arranged by: Malcolm Forsyth

Canzon 33 (1608) . . . . . Tiburtio Massaino
(c.1550-c.1609)

Sonata con tre violini overo
altri instrumenti, S275 (1615). . . . . Giovanni Gabrieli
(c.1553-1612)

Jeff Curry, Malcolm Forsyth, Craig Hoskins, Ivan Mast,
Brian Peel, James Pfeiffer and Nancy Thornhill, trombones
Chris Taylor, bass trombone

Sonatina (1954). . . . . Kazimierz Serocki
(b. 1922)
Allegro
Andante molto sostenuto
Allegro vivace

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Jowett.

You are all invited to a reception following the recital at 10135 Clifton Place (off 102nd Avenue between 125th street and the bridge).

The Department of Music

of

The University of Alberta

presents

THE UNIVERSITY OF ALBERTA BAROQUE ENSEMBLE

Norman Nelson, director

Monday, March 9, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Concerto in A, Op. 9, NO. 11. . . . . Charles Avison
(Edited by Michael Bowie) (1709-1770)
Largo
Allegro
Adagio-Aria

Concerto for Four Violins and Strings . . . . . .Antonio Vivaldi
Allegro (1680-1743)
Largo-Larghetto
Allegro

Concerto Grosso, Op. 6, No. 6 . . . . . George Frederic Handel
Largo affettuoso (1685-1759)
A tempo giusto
Musette (Larghetto)
Allegro
Allegro

Divertimento in D, K. 136 . . . . . .Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andante
Presto

Members

Violins:

Norman Nelson
Lawrie Hill
Andrea Opgenorth
- - -
Murray Vaasjo
Nancy Bias

Violas:

Neil Miskey
Andrew Brown

Cellos:

Harold Birston
Ann Robertson

Bass:

Richard King

Harpsichord:

Eileen Armstrong

The Department of Music

of

The University of Alberta

presents

BONNIE PANYCH, soprano

assisted by

SAMUEL LANCASTER, piano

Tuesday, March 10, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Tonadilla. . . . . .Enrique Granados (1867-1916)
- El tra la la y el punteado
- El Majo Timido
- La Maja Dolorosa No. 1
- La Maja Dolorosa No. 2
- La Maja Dolorosa No. 3
- La Maja de Goya
- El Mirar de la Maja
- El Majo Discreto

Three songs. . . . . Felix Mendelssohn (1809-1847)
- Der Blumenstrauss
- Neue Liebe
- Frühlingslied

Cinq Poèmes de Max Jacob . . . . . Francis Poulenc (1899-1963)
- Chanson
- Cimetière
- Le Petite Servante
- Berceuse
- Souric et Mouric

L'Amerò Sarò Costante
from the Opera "Il Rè Pastore". . . . . Wolfgang Amadeus Mozart (1756-1791)

Diane New, violin

Telephone Aria
from the Opera "The Telephone". . . . . .Gian Carlo Menotti (b. 1911)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Panych.

The tra la la and Guitar-Strum

It is useless, my majo (man of Madrid),
For you to persist,
For there are some things which I answer always with a song.
No matter how much you question,
You will not distress me,
I will not end my song.

The Timid Majo

There is a majo that comes to my window in the evening, and looks at me.
As soon as he sees me and sighs, he goes down the street.
Oh! what a dullard of a man,
If this is the way it will be,
A fine time I shall have
Again he goes by and looks at me and doesn't get enthusiastic
In a very quiet voice I tell him
"Goodbye Mr. Phantom."
Oh! what a dullard of a man,
If this is the way it will be, A fine time I shall have.

The Sorrowful Maja (Woman of Madrid) No. 1

Oh cruel death! Why did you by treachery
Take my majo, my passion?
I don't want to live without him,
For it is death to live so
It is impossible now to feel more pain;
My soul is dissolved in tears.
Oh God! Return my love,
For it is death to live so.

The Sorrowful Maja No. 2

Oh, Majo of my life, no, no, you have not died!
Would I still be alive if that were true?
Wildly I desire to kiss your lips!
I want in faithfulness to share your destiny.
Alas! your destiny!
But oh! I am raving, I dream, my majo no longer exists,
The world about me is weeping and sad.
I find no consolation in my sorrow,
But even dead and cold, my man will always be mine.

The Sorrowful Maja No. 3

Of that beloved majo who was my glory
I cherish a happy memory.
He loved me ardently and truly.
And I gave my whole life to him,
And I would give it again a thousand times.
If he desired it,
For when feelings are profound,
Torments are sweet.
And as I think of my beloved Majo,
dreams come back of a time gone by.
Neither in the Mentidero
nor the Florida
(Well known streets in Madrid)
Was a majo more handsome even seen to stroll. Beneath the broadbrimmed hat I saw his eyes fixed upon me passionately, for they carressed the one on whom they rested. In all the world I have never seen a more piercing look, and as I think of my beloved majo dreams come back of a time gone by.

The Maja of Goya

I will never forget in my life the distinguished and beloved image of Goya.
There is not a woman who does not miss him now.
If I found one who would love me as he loved me, I should not convey, nor desire greater fortune or happiness.

The Gaze of the Maja

Why do my eyes have this deep look? I must lower my lids to mask scorn and hatred. Such fire they give forth, that if by chance with passion I fit them on my love, they make me blush. Therefore, the man to whom I have given my soul, when meeting me, pulls his hat down and says to me. My Maja! Do not look at me, For your eyes are like lightning, and with their burning passion, they destroy me.

The Discreet Majo.

They say that my Majo is homely;
Perhaps it is so,
For love is but a desire that blinds and dazzles.
For a long time I have known that he who loves is blind.
But if my majo is not a man who is noted for being handsome,
He is, on the other hand, discreet and keeps a secret which I confided in him
Knowing that he is trustworthy.
What then is the secret that the Majo kept?
It would be indiscreet for me to tell
No little effort is needed to discover the secrets a majo has with a woman.
He was born in Lavapies (section of Madrid)
He's a majo, a majo he is.

Three Songs - Mendelssohn

Der Blumenstrauss

She walks around in a flower and inspects the many flowers.
All the little flowers look up to her and ask "Are you the messenger of Spring proclaiming it ever new
So become also the one who loves me true.

She looks over the garden and collects a lovely bouquet and hands it to her friend avoiding his look. Do not ask what pedals and colours mean from the eyes of the one who speaks of the sweetest spring.

Neue Liebe

In the glow of the moon in the forest, the Elfs ride by. Their horns
I heard ringing, their bells I heard ringing.
Their little, white horses had golden antlers and they flew by quickly like wild swans that fly through the air.
The Queen smiled and nodded at him while she rode past.
Was that my new love or was that supposed to mean death.

Frühlingslied

Now Spring is coming and the sky is blue. The paths are dry and the wind blows warm. Now comes the spring and the birds are chirping as they call their mates. The trees are budding. I pick flowers for my sweetheart along the path to his place.

Cinq Poèmes de Max Jacob - Poulenc

In these poems the poet is recalling his childhood in Brittany. An artless, simple-minded little peasant girl sings her trials and troubles.

Chanson

I have lost my chicken and I have lost my cat. I run to the dust hole, if God will give them back to me. I'll go and see Jean le Coz and Marie Maria. Go and see Herode perhaps he will know. Passing by the hall, All the town was there to watch my chicken dancing with my cat. All the birds of the country side on the walls and on the roofs played the trumpet for the kings banquet.

Cimetière

If you drive my sailor away you will put me into the cemetery, White rose, white rose and red rose. My tomb is like a garden, like a garden red and white. On Sundays you will go, white rose. You will take a walk, white rose and white rose. Aunt Yvonne on All Saints day, a wreath of painted iron, she will bring from her garden. On painted iron with Satin pearls. If God raises me up I will go to paradise with white rose, with a golden Halo, Rose white and white lily. If my sailor should return, red rose and white rose, he will come near to my tomb. Do you remember our childhood, white rose. When we played on the quay.

La Petite Servante

Keep us safe from fire and thunder, thunder runs like a bird. If the Lord sends it, Blessed be the Havoc. If the devils sends it, drive it away quickly. Keep us from scabs and pimples, from the Plague and leprosy. If you send it to make me penitent, Lord, let it be, thank-you. If the devil sents it, drive it away quickly. Out of your pouch, out of my neck and my head. St. Elmo's fire, St. Vitus' dance, if the Devil sends it, Dear God! drive him out of here.
Let my grow up quickly and give me a good husband who is not too much of a drunkard and will not beat me every evening.

Berceuse

Your father is at mass and your mother is at the cabaret. You will get your bottom spanked if you go on crying. My mother was a beggar woman on the moor at Auray. And I am making pancakes while I rock you with my foot. If you should die of croup, colic or diarrhoea. If you should die of the scabs that you have on your nose, I should go shrimping at low tide. To make soup of the heads. There is no need for hooks.

Souric et Mouric

White rat and black mouse, have come into the cupboard to touch the spider. The spider weaves on the loom a beautiful linen cloth. Send it off to Paris, to Quimper to Nantes, it will send well. Put the coins aside, you will buy a meadow, some apple trees for the season and three fine cows, a bull for stud. Sing tree-frogs for the night is falling. At night you hear them well, toads and frogs. Listen my blackbird and my magpie who talks. Listen all the day long. You will learn to sing.

L'Amerò Sarò Costante - Mozart

I will love you
I will be constant
Faithful spouse and faithful lover
One so dear and so sweet on object
My joy, my delight
My piece I will find.

The Department of Music

of

The University of Alberta

presents

RICHARD LINK, piano

Wednesday, March 11, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Concerto in F Minor (c.1735-40). . . . . Johann Sebastian Bach (1685-1750)
Moderato
Largo
Presto

Lawrie Hill and Murray Vaasjo, violins
Cherie Larson, viola
Harold Birston, cello

Sonata in D Major, Op. 10, No. 3 (1797-8). . . . . .Ludwig van Beethoven (1770-1827)
Presto
Largo e mesto
Minuetto and Trio
Rondo

Jeux d'Eau (1901). . . . . Maurice Ravel (1875-1937)

Ballade in F Minor, Op. 52 (1842). . . . . Fryderyk Chopin (1810-1849)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Link.

The Department of Music

of

The University of Alberta

presents

MEIJANE QUONG, piano

Wednesday, March 11, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Suite III in D Minor (1720). . . . . .George Frederick Handel (1685-1759)
- Prélude
- Allegro
- Allemande
- Courante
- Air (avec 5 Doubles)
- Presto

Rondo in G Major, Op. 51, No. 2 (1800) . . . . . Ludwig van Beethoven (1770-1827)

Images I (1905). . . . . Claude Debussy (1862-1917)
- Reflets dans l'eau
- Hommage à Rameau
- Mouvement

INTERMISSION

Sonata in B-flat Minor, Op. 35 (1835). . . . . .Fryderyk Chopin (1810-1849)
- Grave - Doppio Movimento
- Scherzo
- Marche Funèbre: Lento (1837)
- Finale: Presto

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Quong.

The Department of Music

of

The University of Alberta

presents

GORDON MAXWELL, baritone

assisted by

SYLVIA SHADICK, piano

Friday, March 13, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Recit and Aria: "Mache Dich Mein Herze Rein"
(From Matthäus Passion) (1729). . . . . .Johann Sebastian Bach
(1685-1750)

3 Songs. . . . . Franz Schubert
(1797-1828)
Ganymed (1817)
Der Doppelgänger (1828)
An Schwager Kronos (1816)

Don Quichotte a Dulcinée (1933). . . . . .Maurice Ravel
(1875-1937)
Chanson romanesque
Chanson epique
Chanson à boire

3 Shakespeare Songs (1905) . . . . . .Roger Quilter
(1877-1953)
Come Away Death
O Mistress Mine
Blow, blow, thou Winter Wind

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Maxwell.

Recitative and Aria (Matthäuspassion)

Recitative

In the evening, when it was cool,
Adam's fall was manifest.
In the evening the Redeemer casts him down;
In the evening the dove returned
And carried an olive leaf in his mouth.
O beautiful time! O evening hour!
Peace is now made with God,
For Jesus has endured His cross.
His body comes to rest.
Ah, dear soul, perithee
Go, bid them give thee the dead Jesus!
O wholesome, O precious keepsake!

Aria

Make thyself clean, my heart,
I myself will entomb Jesus,
For He shall henceforth in me,
For ever and even,
Take His sweet rest.
World begone, let Jesus in!

Ganymed

How in the morning sun
You glowing surround me,
Spring, my Beloved!
With thousandfold joy of love
Crowding to my heart
Of your unchanging glow
Holy sensation,
Infinite beauty!

So that I feign would
Clasp you in these arms!

Ah, at your bosom
I'm lying and thirsting,
And your flowers, your grass
Urge towards my heart!
You cool the burning
Thirst of my breast,
Caressing morning breeze!
And the nightingale, too, sings
Lovingly calling from misty vales.

I'm coming, I'm coming.
Wherto, ah, whereto?

Upward, upward it urges.
The clouds are floating
Downward the clouds
Incline toward the yearning love.
Toward me, toward me
In your lap, upwards!
Embracing, embraced
Upward to you, loving Father!

An Schwager Kronos (To the Coachdriver Kronos)

Step on it, Kronos,
Let's go at a good sparking trot!
The path is down hill,
Your delaying brings
A giddiness to my head.
Onwards, even though the going's rough,
Over stones and boulders,
Headlong into the midst of life.

Now again already
You stop for a breather,
On the weary uphill path.
Come on then, don't be lazy,
Strive hopefully upwards.

Far-ranging, high and wonderful
We see round about lies life,
From high peak to high peak,
The eternal spirit of eternal life
Hovers full of foreboding.

The one side the shade of the jutting roof
Attracts you,
And on the doorstep a fair maid's
Shooting glances that promise delight.
Refresh yourself! Give me also, my girl
This frothy tankard,
This fresh health-giving look!

Off then, more quickly, let's go!
See the sun is sinking!
Before the sun goes, before I, an old man,
Am caught by mist on the moor,
Toothless gums chatter,
And tottering limbs slouch.

Drunk from the last ray,
With a sea of fire
In the o'er brimming eye,
Blinded and swaying,
Sweep me into Hell's dark portals.

Sound your horn, my good man,
Speed your horses' hooves,
That the underwold may hear; we're coming,
So that already at the gates
Mine host may bid us welcome.

...../2

Der Doppelgänger (The double phantom)

Still is the night, the streets are silent,
In this house my beloved lived;
She left the town long since,
Yet the house still stands in the
self same place.

There too, stands a man and gazes
Upwards,
Wringing his hands over whelmed with
Grief;
When I see his face I shudder-

The moon reveals my own image to me.

You double phantom, you pallid companion!
Why do you ape the agony of the love
That tortured me in this place
So many a night in days gone by?

Chanson Romanesque

If ever for rest you are yearning,
I'll hush the winds and seas, my love,
I will say to the sun above,
"Cease in your flight, stay in your turning!"

If ever for morning you sigh,
The stars I will hide and their wonder,
The splendour of heav'n tear asunder
And banish the night from the sky.

If space lost in chaos was over you,
Filling your soul with nameless fear,
Godlike I'd come, shaking my spear,
And sow the stars, radiant before you!

But if ever I hear you cry,
"Give me your life! Prove how you love me!"
Darkness will fall shadows above me
Blessing you still, then I shall die!
O Dulcinée.

Chanson Epique

Saint Michael come! My lady bring to me,
Unto my soul her presence lending,
Saint Michael come! Her champion let me be,
With knightly grace her fame defending.
Saint Michael come! To earth descending
With good Saing George before the shrine
Of the Madonna with face divine.

May the light of heaven on my sword be lying,
Give to my spirit purity, and lend my heart
Sweet pity.
And lift my soul in ecstacy
My Lady!

O good Saint George and Saint Michael,
hear me!
An angel watches ever near me
My own beloved, like, so like to you,
Madonna, maid divine!
Amen

Chanson à boire

Lady adored, wherefore this sorrow?
I live in your glances divine,
Say not that love, love and good wine,
Brings to us mortals grief tomorrow.

Drink then-drink to joy!
For good wine makes you laugh like a merry boy!
Ah, ah, ah! to you,
Drink on, drink to joy.

Who wants a maiden,
Who mopes all the day long?
Silent and pale, never a song.
Frowning to see her lover a drinking!

Drink then....

The Department of Music

of

The University of Alberta

presents

HEATHER KLASSEN, piano

Friday, March 13, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Noël. . . . . .Olivier Messiaen
Regard des Anges (from Vingt Regards (b. 1908)
sur L'Enfant Jesus) (1944) . . . . . .

Sonata in G Minor, Opus 22 (1833-8) . . . . . Robert Schumann
So rasch wie möglich (1810-1856)
Andantino
Scherzo
Rondo

INTERMISSION

Sonata in E-flat Major, Opus 7 (1796-7) . . . . . .Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Largo, con gran espressione
Allegro
Rondo, poco allegretto e grazioso

Chaconne in D minor (1897). . . . . Bach-Busoni
Johann Sebastian Bach
(1685-1750)
Ferruccio B. Busoni
(1866-1924)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Klassen.

The Department of Music

of

The University of Alberta

presents

DONALEE INGLIS, pianist

with guest artist

RON NELSEN, baritone

Sunday, March 15, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

From Elijah (1846). . . . . Felix Mendelssohn
(1809-1847)

Der Wanderer (1819) . . . . . .Franz Schubert
Der Alpenjäger, Op. 13, No. 3 (1817). . . . . (1797-1828)
Prometheus (1819) . . . . . .

Sonata in E Minor, Op. 90 (1814). . . . . .Ludwig van Beethoven
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck (1770-1827)
Nicht zu geschwind und sehr singbar vorzutragen

INTERMISSION

Vision Fugitive (recitative and
Aria from "Herodiade.") (1881) . . . . . .Jules Massenet
(1842-1912)

Phidylé (1882). . . . . .Henri Duparc
Extase (1874) . . . . . (1848-1933)
Le Manoir de Rosamonde (1879) . . . . . .

Old American Songs, set 2 (1952). . . . . Aaron Copland
The Little Horses (b. 1900)
Zion's Walls (1942)
The Golden Willow Tree
At The River (1865)
Ching-a-ring Chaw

TRANSLATIONS

Der Wanderer

I come here from my mountains lone,
The vale is dim, the sea doth moan, the sea doth moan,
I wander still with pain and care,
And ever ask while sighting "where?" ever "where?"
The sun to me seems dim and cold,
The flow'rs are pale, and life seems old;
Their speech doth seem but empty sound,
And stranger I on foreign ground.

Where art thou, where art thou, mine own dearest land?
I seek in vain thy far off strand.
That land, that land so fresh and green,
So fresh and green, where richest roses may be seen;
Where dwell the friends I love to see, where sleep the dead so dear to me,
That land where they my language speak; O land, where art thou?

I wander still in pain and care,
And ever ask with sighing "where?" ever "where?"
A Spirit voice doth whisper near.
"The where thou art not, all joy is there!"

Der Alpenjäger

On tow'ring mountain ridges, where fresher
grows the green, To gaze o'er slopes and
ledges the drifting clouds between,
Delights the Alpine ranger, delights the Alpine ranger!
The steeper and the blinder the way that he may wander, the more he finds of danger,
The higher beats his hear, the higher beats his heart!

And thoughts of those he loveth,
From whom now far he roveth,
Yet more of joy impart, yet more of joy impart.
And while on high he gazes, before his eyes ther passes a vision sweet and kind:
The sun in golden mazes the features yonder traces, of her he left behind,
of her he left behind!

On tow'ring mountain ridges,
Where fresher grows the green, to gaze o'er slopes and ledges the drifting clouds between, Delights the Alpine-ranger, Delights the Alpine-ranger!
The steepr and the blinder the way that he may wander, the more he finds of danger,
The higher beats his hear, the higher beats his heart.

Prometheus

Then cover all your heaven Zeus, with misty clouds, and like a small boy who breaks off thistle heads, then train yourself in lofty heights; still you must allow my poor earth to stand, my little cottage that you did not build, and then my hearth with its warm glow that you so envy. Non more to be pitied are under the sun than you, you Gods!

You feed scantily with paltry offering and praying your great majesty, and you would starve if simple children and beggars were not fools most hopeless. When as a child who knew not what was to be known, I would turn my erring eyes to the sunlight, as if there would be an ear to hear my sad complaining, a heart like mine, this to have mercy on the oppressed. Who helped me from the insolence of the Titans? or from death, say, who rescued me, from slavery? this did you not accomplish alone, holy glowing heart? When you were innocent, gave thanks then, thanks for help to those asleep above there?

...../2

Prometheus (Cont.)

You, I honour? What for? Have you yet eased any pain of those sore beladened? You, I honour? What for? Have you yet stilled the hot tears of one who is frightened? Did they not prepare me and strengthen me for manhood almighty time and fate eternal, my good Lord, and your Lord? Did you imagine that I should then hate my lifetime and flee to wasteland because all my budding dreams my ripen?

I sit here and I form mankind in my image, they shall be just I am, to grieve - to weep - to rejoice, and to enjoy themselves, and not esteem you, like me, not to esteem you, like me!

Vision Fugitive (recitative and aria from "Herodiade")

And this potion could bring such a vision before me! I could see her again in her beauty tonight! O thou divine delight,
O thou hope all too brief, that wouldst cheer my weary heat, and my reason ensnare!
Ah! flee not away, dream so heav'nly fair!

Dream so fair, dream I follow while ever "tis fleeing, Angel shadowy dim,
who reignstover my being, Ah! to see thee I aspire, O thou my love, O my desire!
Dream so fair, ever fleeing, 'Tis thou sho dost reign o'er my being could I capture thy charms, feel thy heart beating warm, folded within my arms! Then, embracing, to die, die in a selfsame rapture, die in a selfsame rapture - For such a flame, transport supernal, Ah! unregretful, unmurm'ring I would give life eternal
For thee, O my love! my desire!
Dream so fair, ever fleeing! 'Tis thou who dost reign o'er my being!
Ay, to thee I aspire, thou my only love, my desire!

Phidylé

The grass is soft for slumbering
Under the cool poplar trees
By the slope of the mossy springs,
Which in the flowering meadows,
Sprouting in the thousands,
Lose themselves among the dark thickets.
Rest, oh Phidylé
Noonday on the leaves
Sparkles and invites you to slumber!
Among the clover and the thyme,
Alone in the full sunshine,
The bees hum in their flight,
A warm perfume fills the air
At the turn of the paths,
The red poppy is drooping,
And the birds, grazing the hils with their wings,
Seek the shade of the wild rosebushes.
Rest, oh Phidylé
But, when the orb
Descending in its brilliant curve
Will cool its smouldering heat.
Let your tenderest kiss
Reward me for waiting!

Extase

On a pale lily my heart is asleep
In a slumber sweet like death...
Exquisite death, death perfumed
By the breath of my beloved...
On your pale bosom my heart is asleep
In a slumber sweet like death...

Le Manoir de Rosamonde

With its sudden and voracious teeth,
Like a dog love has bitten me.
If you follow my blood that was shed,
You could easily find my trail.
Take a horse of good breed,
Go and follow my arduous road,
Through pitfalls and lost trails,
If the chase will not make you weary!
Passing where I have passed,
You will see that alone and wounded
I travelled over this sorrowful world.
And thus I wrought my own death
Far, far away, without discovering
The blue manor of Rosamund.

The Department of Music

of

The University of Alberta

presents

HEATHER KLASSEN, piano

Friday, March 13, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Noël. . . . . .Olivier Messiaen
Regard des Anges (from Vingt Regards (b. 1908)
sur L'Enfant Jesus) (1944) . . . . . .

Sonata in G Minor, Opus 22 (1833-8) . . . . . Robert Schumann
So rasch wie möglich (1810-1856)
Andantino
Scherzo
Rondo

INTERMISSION

Sonata in E-flat Major, Opus 7 (1796-7) . . . . . .Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Largo, con gran espressione
Allegro
Rondo, poco allegretto e grazioso

Chaconne in D minor (1897). . . . . Bach-Busoni
Johann Sebastian Bach
(1685-1750)
Ferruccio B. Busoni
(1866-1924)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Klassen.

The Department of Music

of

The University of Alberta

presents

CHISAKO ETZKORN, soprano

assisted by

WALTER PROSSNITZ, piano

Tuesday, March 17, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Widmung. . . . . .Robert Schumann
Der Nussbaum . . . . . (1810-1856)
Die Lotosblume . . . . . .
Erstes Grün. . . . . .
Zigeunerliedchen No. 1 . . . . . .
Zigeunerliedchen No. 2 . . . . . .

Un moto di gioja . . . . . .Wolfgang Amadeus Mozart
Ridente la calma . . . . . (1756-1791)
Das Veilchen . . . . . .

Japanese Songs:
Cherry Blossoms. . . . . .arr. Kōsaku Yamada
Lullaby of Chūgoku District. . . . . (1886-1965)
Departure. . . . . Haseo Sugiyama
(1889-1952)
Red Dragonfly. . . . . .arr. Kōsaku Yamada
Oroku. . . . . .Tōroku Takagi
(b. 1900)

Danny Boy. . . . . .Irish Traditional

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Etzkorn.

An informal reception will follow the recital at #207, Galbraith House, Michener Park, 122 Street-51 Avenue. Everyone welcome!

TRANSLATIONS

Widmung - Dedication

Oh, you my soul, oh, you my heart,
Oh, you my delight, oh, you my sorrow
Oh, you are my world wherein I live
You my heaven into which I soar,
Oh, you my grave wherein deep down
Forever I have laid my sorrow!
You are the rest, you are the peace;
Heaven has destined you for me
That you love me makes me deem myself worth
Your gaze has transfigured me to myself
Your love lifts me above myself
My good spirit, my better self!
You my soul, you my heart
You me delight, oh you my sorrow
You my sould wherein I live
My heaven into which I soar
My good spirit, my better self!

Der Nussbaum - The Nut tree

A nut tree blooms before the house
Fragrant, airily it spreads its leafy branches wide
Many lovely blossoms gleam thereon
Gentle winds are coming, to embrace them heartily
They whisper always paired in twos
Bending, bowing gracefully
For a kiss their frail little heads.
They whisper of a maiden,
Who was thinking all night, all day,
But alas! did not know what,
They whisper, they whisper,
Who can understand such a melody?
Whisper of a bridegroom and of next year
The maiden listens, a breeze stirs the tree;
Yearning, hoping she sinks
Smiling into sleep and dream.

Die Lotosblume - The Lotus Flower

The lotus flower is afraid
Of the splendor of the sun
And with her head bent low
Dreaming she waits for the night
The moon, he is her lover
He wakes her with his light
And to him, she unveils gracefully
Her innocent flower face
She glows and blooms and shines,
And gazes mutely aloft
In fragrance she weeps and trembles
With love and the pain of love

Erstes Grün - First Green

You young green, you fresh grass!
How many hearts have you made well
That was made ill by winter's snow
Oh, how my heart does yearn for you.
From the soil's darkness you grown now
My eyes are greeting you with joy.
Here in the forest's silent dwell
I press you, green, to heart and lips
With mankind I will consort
No human word can heal my sorrow
Only young green, laid on my heart
Makes my heart beat more slowly.

Zigeunerliedchen No. 1 - Gypsy Song No. 1

Among the soldiers
There went a gypsy boy
He absconded with money
Tomorrow he must hang
They took me from my prison
And put me on a donkey's back
Lashed my shoulders
So that the blood flowed on the street
They took from my prison
And shoved me away
I grasped for my rifle
The first shot was mine!

...../2

Zigeunerliedchen No. 2 - Gypsy Song No. 2

Every morning, very early
When the daylight wakens me
With the water of my eyes
I then wash my countenance
Where the mountains rise up high
Yonder at the sky's far rim,
From the house, the lovely garden
I was carried off by night.

Un moto di gioja - A Touch of Joy

A touch of joy knocks on my heart
So delightfully!
Soon my sorrow will turn into happiness
I'm not always sad!
Oh, my love and delight
On, my love and delight.

Ridente la calma - Smiling Peace

Smilingly, peace invades my mind
No more cloud can disturb me
You have given me delight and gentle friendliness
Smilingly, peave invades my mind.
No more cloud can disturb me!

Das Veilchen - Violet

A violet stood in the field unoticed.
It was a lovely violet
Then came a yound shepherdess
With light step and merry mood
Into the field and sang.
"Oh!" thinks the violet,
"if I were only the most
beatiful flower of nature,
oh, only for a little while,
until the dear girl picked me
and pressed me close to her bosom,
oh, only for a quarter hour."
Oh, but oh! The girl came and
took no notice of the violet,
stepped on the poor violet.
It sank and died and yet was happy:
and if I die, then I die
because of her, though at her feet.
The poor violet! it was a lovely violet.

Japanese Songs
Cherry blossoms

Oh, cherry blossoms
How beautiful you are in the march's sky
Is that mist or cloud which is charmed
By your fragrance
We all adore you, cherry blossoms!

Lullaby

Sleep well, my dear little baby
How cute you are! When you are peacefully sleeping
And how terrible you can become
When you are up and crying,
Sleep well, my dear little baby
Tomorrow we go to a shrine
And ask God to guide you
And protect you for the rest of your life
Sleep well, my dear little baby!

Departure

Tonight, your ship will leave
I'm afraid I will be terribly lonely
It's snowing and it's so dark
Oh, I can't see your ship anymore!
Seagulls are crying like my heart
Please write me that you are safely at your destination
It's snowing and it's so dark
I can't hold my tears anymore.

Red Dragonfly

Red dragonfly at the dusk
When was it when I innocently chased the
The nut trees in the woods behind my hou
When was it when I innocently collect your
My nanny got married /nu
She does not write me anymore
Red dragonfly at the dusk
They are still innocently flying

Oroku

The girl I hate is that snotty Oroku
Just look at her walk with her black cat
So snobbishly and so beautifully
The girl I hate is that snotty Oroku!
But I have to admit she has a good taste
in her clothes
I can't stand it!
The girl I hate is that snotty Oroku!
I really hope that she and her damn cat
will get into that mud paddle!
Indeed, indeed.

The Department of Music

of

The University of Alberta

presents

MAUREEN CROTTY, flute

assisted by

SYLVIA SHADICK, piano

Tuesday, March 17, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata for flute alone (early 1720's) . . . . . Johann Sebastian Bach (1685-1750)
- Allemande
- Corrente
- Sarabande
- Bourrée Anglaise

Introduction and Variations, Op. 160 (1824) . . . . . .Franz Schubert (1797-1828)
- Trockne Blumen - Die Schöne Müllerin, No. 18

INTERMISSION

Sonata, Op. 94 (1942-44). . . . . Sergei Prokofieff (1891-1953)
- Andantino
- Scherzo
- Andante
- Allegro con brio

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Crotty.

The Department of Music

of

The University of Alberta

presents

CHERIE LARSON, viola

Wednesday, March 18, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Suite III in C Major (originally for violoncello) (1720). . . . . Johann Sebastian Bach (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I
- Bourrée II
- Gigue

Sonata für Arpeggione (a-Moll) (1824) . . . . . .Franz Schubert (1797-1828)
- Allegro moderato
- Adagio
- Allegretto

Kerri Mooney, piano

INTERMISSION

Suite for Viola and Small Orchestra (Piano) (1934) . . . . . .Ralph Vaughan Williams (1872-1958)
- Prelude
- Carol
- Christmas Dance
- Ballad
- Moto Perpetuo
- Musette
- Polka Melancolique
- Galop

Ina Dykstra, piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Larson.

The Department of Music

of

The University of Alberta

presents

CINDY BUSLER, soprano

Wednesday, March 18, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Gerechter Gott, ach, rechnest du
from Cantata 89 (1723). . . . . .Johann Sebastian Bach
(1685-1750)

Delane Peters, oboe
Sylvia Shadick, harpsichord

Auf Dem Strom (1828) . . . . . Franz Schubert
(1797-1828)

Ken Howe, French horn
Ina Dykstra, piano

Clair de lune (1887) . . . . . .Gabriel Fauré
Toujours (1878). . . . . (1845-1924)
Chanson d'Amour (1882) . . . . . .
Notre Amour (1879) . . . . . .

Sylvia Shadick, piano

INTERMISSION

The Lilacs (1902). . . . . .Sergei Rachmaninoff
On the Death of a Linnet (1902). . . . . (1873-1943)
Melody (1902). . . . . .
The Harvest of Sorrow (1893) . . . . . .

Die Spröde (1889). . . . . .Hugo Wolf
Die Bekehrte (1889). . . . . (1860-1903)
Auf ein altes Bild (1888). . . . . .
Elfenlied (1888) . . . . . .

From Twelve Poems of Emily Dickinson (1950). . . . . .Aaron Copland
The world feels dusty
Heart, we will forget him
Why do they shut me out of Heaven

Sylvia Shadick, piano

TRANSLATIONS

"Gerechter Gott, ach, rechnest du," from Cantata No. 89

"Oh Righteous God, allow me to find my soul's salvation in Jesus' blood."

Auf Den Strom (on the river)

Take the kisses waved in greeting
That must end our last sad meeting,
Bearing shoreward all my yearning
E'er thy feet are homeward turning.
Now the boat has felt the current gliding faster every moment.
Straining eyes that tears must fill
longing drives them backward still!
And the river, all uncaring
Bears me on well nigh despairing.
Ah, the meadow lost behind me,
Where so blest was I to find thee.
Dead and gone the days enchanted
Now my bitterness supplanted
O'er the homeland once so fair
Fox the love, the love he gave me there!

How the shore flies past before me,
Where the ties are strong to draw me,
With a bond past understanding,
To that arbour by the landing.
Could I pause there but one moment;
But the river's restless current bears me
With it far and fast to the open sea at last.

Now a waste of waters round us,
Now no friendly coast to bound us,
Not an island, nothing living,
I am filled with dark misgiving,
Trembling with a deep dismay!
From the shore all ties are broken,
fond regrets remain unspoken;
Only storm cluds threaten me,
O'er the grey and rolling sea.

Can the eye discern no longer
Where the land still lies out yonder?
When my searching eyes surrender
To the stars remote in splendor!
Ah, the stars were bright with blessing
When he stood, his love confessing;
There perchance in joy complete
Loving hearts again may meet,
There at last fond hearts may meet!

Clair de lune (poet: Paul Verlaine)

Your soul is a chosen landscape
Where charming masqueraders and dancers are prominading.
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises,
While singing in the minor key
Of triumphant love, and pleasant life.
They seem not to believe in their happiness,
And their song blends with the moonlight,
The quiet moolinght, sad and lovely,
Which sets the birds in the trees adreaming,
And makes the fountains solo with ecstasy,
The tall slim fountains among the marble statues.

Toujours (poet: Charles Graudmougin)

You ask me to be silent,
To flee far from you forever,
And depart in solitude
Without remembersing the one I loved!
Rather ask the stars
To fall into the infinite,
The night to lose its veils,
The day to lose its brightness!
Ask the boundless ocean
To drain its vast waves,
And when the winds rage in madness,
To stil their mournful cries!
But do not believe that my soul
Will free itself from its bitter sorrows,
And cast off its fire,
As spring casts off its flowers.

...../2

Chanson d'Amour (poet: Armand Silvestre)

I love your eyes, I love your face.
O my rebellious, o my fierce one,
I love your eyes, I love your lips
Where my kisses will exhaust themselves.
I love your voice, I love the strange
Gracefulness of everything that you say,
O my rebellious one, o my dear angel,
My inferno and my paradise!
I love your eyes, I love your face,
I love everything that makes you beautiful,
From your feet to your hair,
O you, to whom ascend all my desires!

Notre Amour (poet: Armand Silvestre)

Our love is a light thing
Like the perfumes which the wind
Lifts from the top of the fern
To be inhaled in dreaming.
Our love is a light thing,
Our love is a thing with charm,
Like the songs of the morn,
With no expression of regret,
In which vibrates an undertain hope...
Our love is a charming thing!
Our love is a sacred thing
Like the mysteries of a forest,
Where a strange soul is trembling,
Where stillness has a voice;
Our love is a sacred thing!
Our love is an infinite thing,
Like the paths of sunsets,
Where the sea united with the skies,
Slumbers under declining suns;
Our love is an eternal thing,
Like all things that Almighty God
Has touched with fire of his wing,
Like all that comes from the heart;
Our love is an eternal thing!

Elfenlied - Song of the Elf (Continued)

He stumbles then, tippety-tap,
Through the hayel-wood into the valley below,
Creeps very close to the wall,
Where sit the glow-worms, light upon light.
"What are all those bright little windows?
There must be a wedding in there:
The little ones are sitting at a meal
And amusing themselves in the hall.
I will just peep a bit inside!"
Ouch! He has banged his head on a hardstone!
Elf, now then, have you had enough?
Cuckoo! Cuckoo!

Twelve Poems of Emily Dickinson set to music
by Aaron Copland

These songs were composed during March of 1949 to March of 1950. They are the first works the composer has written for solo voice and piano since 1928. "The poems center about no single theme, but they treat the subject matter particularly close to Miss Dickinson: nature, death, life and eternity."

Die Spröde - The Prude (poet: Goethe)

On a clear spring morning the shepherds strolled and sang,
Young, dodely and carefree and it rang
Through the fields, so la la, le ralla.

For a kiss thyrisis offered her two three lambs on the spot
She looked roquishly for a moment, but she laughed
as she went, so la la, le ralla.
And another bid her ribbons and a third bid his heart,
But she made fun of heart and ribbons as she had with the lambs only la la! le ralla.

Die Bekehrte - The Convert (poet: Goethe)

In the glow of the setting sun I walked gently through the wood;
Damon sat and played his flute that it echoed from the rocks. So la la!
And he drew me down to him, kissed me so tenderly, so sweetly.
And I said, "Play again" and the good lad played. So la la.
My peace is now lost, my joy has flown, and I hear in my ears always and only
The old tune so la la!

Aufein altes Bild - On an old painting (poet: Moericke)

In a green summer meadow,
By cool water, reeds and rushes,
Look how the innocent boy
Plays happily upon the Virgin's knee!
And there in the enchanted wood
The tree for the cross is already in leaf!

Elfenlied - Song of the Elf (poet: Moericke)

At night in the village the watchman cried, "Eleven!"
A tiny little elf in the forest
Was fast asleep at eleven o'clock!
And he thought that the nightingale in the valley
Was calling him by his name,
Or that silpelit had summoned him.
The elf rubs his eyes open,
Sets out his snail-shell house
And is just like a drunken man,
As his nap was not quite finished.
He stumbles then, tippety-tap,
Through the hayel-wood into the valley below,

The Department of Music

of

The University of Alberta

presents

JO-ANN FORSYTHE, piano

Thursday, March 19, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Partita No. 2 in C Minor, BWV 826 (1731). . . . . .Johann Sebastian Bach (1685-1750)
- Sinfonia
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

Sonata in D Minor, Opus 31, No. 2 (1801-2). . . . . Ludwig van Beethoven (1770-1827)
- Allegro
- Adagio
- Allegretto

INTERMISSION

Danse (tarantelle styrienne) (1890) . . . . . Claude Debussy (1862-1918)

Fifteen Hungarian Peasant Songs (1914-17) . . . . . .Béla Bartók (1881-1945)
- Four Old Tunes (No. 1-4)
- Scherzo (No. 5)
- Ballad (No. 6)
- Old Dance Tunes (No. 7-15)

Ballade in A-flat Major, Opus 47 (1840-41). . . . . Frederic Chopin (1810-1849)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Forsythe.

The Department of Music

of

The University of Alberta

presents

NANCY MILLIONS, piano

with guest artist

DIANE NELSEN, soprano

Friday, March 20, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

I follow with gladness
from The Passion to St. John. . . . . .Johann Sebastian Bach
(1685-1750)

Sonata in A Minor, Op. 143 (1823). . . . . Franz Schubert
(1797-1828)
Allegro giusto
Andante
Allegro vivace

From Das Marienleben (1948). . . . . Paul Hindemith
(1895-1963)
Geburt Mariae
Geburt Christi
Rast auf der flucht in Aegypten
Vom Tode Mariae III

INTERMISSION

Non mi dir from Don Giovanni . . . . . .Wolfgang Amadeus Mozart
(1756-1791)

Valses nobles et sentimentales (1911). . . . . .Maurice Ravel
(1875-1937)

Schlagende Herzen. . . . . .Richard Strauss
Ständchen. . . . . (1864-1949)
Morgen . . . . . .

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Millions.

TRANSLATIONS

Das Marienleben - The Life of Mary

Geburt Mariae -The Birth of Mary

Oh, what it must have cost the angels
not suddenly to burst out in song, as into tears,
Knowing that: this night, for the boy,
for Him, soon to appear, the mother would be born.

Whirling, they said nothing of the way,
yet showed where, solitary, lay Joachim's farm,
Ah, they felt, within them and in space, that pure consolation,
but to that farm might none descend.

For distracted were those two with what to do,
A neighbour came, feigned wisdom and knew not how.
Cautiously the old man went and stopped the mooing of a dark cow.
For never ever yet had it been thus.

Geburt Christi - Birth of Christ

If you had not that simplicity,
how should have befallen you what brightens how the night?
Behold, the God who on nations vented wrath,
relents, comes into this world, in you.

Did you imagine that he would be greater?

What is greatness? Across all measurements
he strikes through, runs his plain destiny,
A star, even, has no such way as that.
Can you see, these kings are great,
yet they bear to you and to your lap

those treasures they consider greatest,
and, it may be, you marvel of these gifts---;
but, in the creases of your shawl,
see how already he surpasses all.

All the amber which is shipped afar,

each gold adornment and the spice of air
that cloudingly descends upon the senses:
that was all of very brief duration,
and, in the end, a matter of regret.

But He (as you will see) makes glad.

Rest on the Flight into Egypt

These who still breathless even,
Fled from amidst child murder:
Oh, how imperceptibly great
they had grown in their travelling.

Scarce before, in timid looking back,
their terror's misery had faded,
already they were putting, on their grey mule,
whole towns in peril;

for, as they, small in the great land,
---nothing almost---neared gloomy temples,
all the idols burst, as if betrayed,
and wholly lost their meaning.

Is it conceivable that by their progress
all were so desperately enraged?
and of themselves they grew afraid,
the child alone was ineffably at ease.

Still, they had, in the course of it,
to sit down for a while. But then--
see: the tree that over hung them quietly,
went over to them like a serving man:

bowed low: That same tree
whose wreaths protect dead pharoah's
brows for time everlasting,
bowed low. Felt new branches, leaves,
flourish. And they sat, as in a dream.

...../2

Vom Tode Mariae III - Of the Death of Mary

But ahead of the Apostle Thomas,
come too late, stepped the swift
angel who for this had long been ready,
and at the place of burial, commanded!

Push aside the stone. If you would know
where she is who stirs your heart:
See: like a pillow of lavender she was
for a time laid there within

that the earth might in future bear her scent,
as does a fine cloth, in its folds.
All that are dead (you feel), all that are sick,
are assuaged by her sweet fragrance.

See the linen: where is a bleachery
where it shall become dazzling, yet not shrink?
This light from the purity of this dead body
was more clarifying to it than the sunshine.

Are you not amazed how softly she went from it?
Almost as if it were still she, all is in place.
Yet the heavens above have been made to tremble:
Man, kneel down, gaze after me and sing.

Schlangende Herzen - Beating Hearts

Over fields and meadows went a boy,
Kling klang beat his heart;
on his finger gleams a ring of gold.
Kling Klang beat his heart;
O meadows, fields, how fair you are!
O mountains, vales, how fair!
How good you are, how fair you are,
you golden sun in heaven's heights!
Kling klang, kling klang, kling klang, beat his heart.
On the boy hastened with happy step,
Kling klang beat his heart,
took with him many a laughing flower--
Kling klang beat his heart.
Over field and meadow a spring wind blows,
over wood and mountain a spring wind blows,
drives me to you, softly, gently,
Kling klang beat his heart.
Between field and meadow stood a maid,
Kling klang beat his heart.
She shaded her eyes with her hand to gaze,
Kling klang beat her heart.
Over field and meadow, mountain, wood,
to me, to me he quickly comes,
oh, were he but with me, with me already!
Kling klang, kling klang, kling klang, beat her heart.

Ständchen - Serenade

Open up, open up, but softly, my child,
so as to rouse no one from slumber.
The brook scarcely murmurs, the breeze scarcely stirs
a leaf on bush or hedge.
So softly, my girl, so nothing shall stir,
just lay your hand softly on the latch.

With tread as light as the tread of elves,
to hop your way over the flowers,
flit out into the moolit night,
and steal to me in the garden.
By the rippling brook the flowers slumber,
fragrant in sleep; love alone is awake.

Sit - here the dark is full of mystery,
under the linden trees,
the nightingale at our heads shall
dream of our kisses,
and the rose, waking at morn, shall
glow deep from the raptures of this night.

Morgen - Tomorrow

And tomorrow the sun will shine again,
And on the path that I shall take,
it will unite us, happy ones, again
upon this sun-breathing earth...

and to the shore, broad, blue-waved,
we shall, quiet and slow, descent,
silent, into each other's eyes we'll gaze,
and on us will fall joy's speechless silence....

Non mi dir from Don Giovanni

Donna Anna tells her fiancée, Don Ottario, that she does not want to be cruel by refusing to marry him immediately, but that she cannot bear the thought of a wedding so soon after her father's murder.

The Department of Music

of

The University of Alberta

presents

WALTER PROSSNITZ, piano

Saturday, March 21, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Eskimos Melodies (1980). . . . . Murray Adaskin
(Canadian Premiere; World Premiere given
by Walter Prossnitz in Canton, China, August 19, 1980)

Sonata in D Major, Op. 10, No. 3 . . . . . Ludwig van Beethoven (1770-1827)
Presto
Largo e mesto
Allegro
Allegro

Cinque Variazioni (1953 rev. 1966) . . . . . .Luciano Berio

INTERMISSION

Sonetto del Petrarca 104 . . . . . .Franz Liszt (1811-1886)

Pictures at an Exhibition. . . . . .Modeste Moussorgsky (1839-1881)
Promenade
Il Vecchio Castello
Tuileries (Children quarreling after play)
Bydlo
Ballet of the Chicks in Their Shells
Two Polish Jews, One Rich, the Other Poor
Limoges, The Market Place
Catacombae, Sepulcrum Romanum
Con Mortins in Lingua Mortua
The Hut on Fowl's Legs (Baba Yaga)
The Great Crate of View

The Department of Music

of

The University of Alberta

presents

ROBERT HOWEY, bass clarinet and
alto saxophone

Sunday, March 22, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Six Studies in English Folk-song (1927). . . . . .Ralph Vaughan Williams
(1872-1958)

Wendy Lycan, piano

Sonate, Op. 41 (1928). . . . . .Othmar Schoeck
(1886-1957)
Gemessen
Bewegt
Bewegt

Michael Rose, piano

INTERMISSION

Aria (1936). . . . . .Eugène Bozza
(for alto saxophone) (b. 1905)

Wendy Lycan, piano

Fanfare and Chant (1978) . . . . . Barton Cummings
(4 bass clarinets and 2 tubas)

Ernest Dalwood, John Newman, and John Mahon, bass clarinets
David Wiley and Mike Malone, tubas

Contrapunctus I. . . . . Johann Sebastian Bach
(from the art of fugue for 4 bass clarinets) (1685-1750)

Ernest Dalwood, John Newman, and John Mahon, bass clarinets

Duo Sonata (1949). . . . . .Gunther Schuller
(for clarinet and bass clarinet) (b. 1925)
Adagio
Ostinato
Allegro

David Quinn, clarinet

Divertimento for Clarinet Quartet (1952) . . . . . .Alfred Uhl
Allegro (b. 1909)
Andante Sostenuto
Allegro con brio

John Newman, 1st clarinet
David Quinn, 2nd clarinet
Lorene Kozeluk, 3rd clarinet

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Howey.

The Department of Music

of

The University of Alberta

presents

DAWN HAGE, trumpet

assisted by

MICHAEL MASSEY, piano/harpsichord
EILEEN ARMSTRONG, organ

Monday, March 23, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Air de trompette (1728) . . . . . .Georg Philipp Telemann
(1681-1767)

Concerto pour trompette (1956). . . . . Charles Chaynes
(b. 1925)
Moderato; Allegro
Adagio
Final: Allegro giocoso

Hungarian Melodies [*Magyar Dallamok*] (1929) . . . . . .Vincent Bach
(1890-1976)

INTERMISSION

Concertino in E-flat a cinque strumenti (1771). . . .Johann Georg Albrechtsberger
(1736-1809)
Moderato
Menuett
Larghetto
Vivace

Cinq Danceries de la Renaissance Française . . . . . .Claude Gervaise
(16th Century)
Pavane d'Angleterre et Gaillarde
Bransle de Champaigne
(*VI^e Livre de Danceries*, 1555)
Bransle simple [Anonymous]
(*II^e Livre de Danceries*, 1547)
Allemande
(*III^e Livre de Danceries*, 1556)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Hage.

The Department of Music

of

The University of Alberta

presents

JANET MITCHELL, mezzo soprano

assisted by

SYLVIA SHADICK, piano

Tuesday, March 24, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Aria: "Che farò senza Euridice"
from Orfeo (1762). . . . . Christoph Willibald von Gluck (1714-1787)

Four Songs from Myrten, Op. 25 (1840) . . . . . Robert Schumann (1810-1856)
Widmung
Der Nussbaum
Du bist wie eine Blume
Rätsel

Three Songs . . . . . Gabriel Fauré (1845-1924)
En Prière
Les Berceaux, Op. 23, No. 1
Au Bord de l'Eau, Op. 8, No. 1

The Confession Stone (1967) . . . . . .Robert Fleming (1921-1976)
(Songs of Mary)
"O my boy: Jesus, my first and only Son"
"Don't pay attention to the old men in the temple"
"Jesus, did you know that Lazarus is back?"
"There's a supper in Jerusalem to-night"
"Cold and icy"
"Bring me those needles, Martha"
"Everything is black"
"O my boy: Jesus."

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Mitchell.

TRANSLATIONS

Che faro senza Euridice - Live without my Euridice

Live without my dear Euridice!
Can I live without my love?
In my woe, where can I go?
Wither wander with no love?
Euridice! O Heaven! tell me now,
Oh tell me I am forever thy true lover!
Live without Euridice?
Where can I go with no love?
Euridice!
Through darkness groping, no help given,
Nothing hoping from earth or heaven!
Live without Euridice?
Wither wander with no love?
In my woe where can I go?
Without my love?

Widmung - Dedication

Thou my soul, thou my heart,
Thou my grief, thou my joy,
Thou my world in which I dwell,
Thou my bliss, wherein I roam.
O thou my grave into which
I forever cast my grief,
Thou art rest, thou art peace,
Thou art Heaven's gift to me.
Thy love bestows on me my worth,
Thy glance gives my eyes their light,
Thy love it does transfigure me,
My good spirit, my better self!

Der Nussbaum - The Nut Tree

A nut-tree blooms before the house,
fragrant, airily, it spreads it's leafy branches.
Many lovely blossoms gleam thereon;
glentle winds are coming to embrace them heartily.
They whisper always paired in twos,
bending, bowing their frail heads gracefully for a kiss.

They whisper of a little girl, who was thinking all night and day,
but alas did not know of what.
They whisper who can understand such a soft melody?
Whisper of the bridegroom and next year.
The girl listens, a breeze stirs the tree;
Yearning, hoping she sinks,
smiling into sleep and dream.

Du bist wie eine Blume - Thou art like a flower

Thou art like a flower
So sweet and lovely and pure
I gaze on thee and melancholy
Steals into my heart.
It seems to me I should
Lay my hands on thy head,
Praying that God may keep thee
So pure and lovely and sweet.

...../2

Rätsel - Riddle

The heavens whisper it,
Hell growls it,
Only faintly it sounds in the wave's echos,
When the flood comes it is mute,
on the heights you can hear its two-fold hum.

The sound of the battle draws it,
from peace it flees,
to men and women it is not granted,
but to every beast, you must have guessed it.

In poetry one cannot detect it,
but in learning and above all in God's wisdom and philosophy.
Among heroes it always holds sway,
neither do the weak feel it's lack,
it is welcome in every house, for without it there would be naught.

In Greece a little, on Tiber's shores, but more in Germany, greatest of all.
It hides in the shadows, and in the timiest flowers,
You breath it daily
tis only a....(what?)

En Priere - In Prayer

If the voice of child can rise upward to Thee,
To draw near Thee, listen, Father, and see,
Jesus kneels before Thee, let me hear Thee!
If Thou hast chosen me to teach on earth
Thy law, let me hear thee, that I know how to serve, O mighty King of kings
Let me hear Thee!

Through my lips, O Seigneur, teach all men
how to love and to fear Thee, for that all those who doubt, in humbleness of heart
May revere Thee!
Abandon not thy child, but endow me with love and with kindness,
That I may comfort pain and may heal their despair, and their blindness!

Reveal thyself to me, since I have faith in thee, let me hear thee:
On Calvary I'll lie, I will die on the cross, to draw near Thee!

Les Berceaux - The Cradles

Far down the quay the vessels lie,
On the tide so silently swinging;
As yet unaware of cradles there,
Rocking to the rhythm of singing.
But there comes the day of good-bye,
For, they say, women must be crying,
And men must go, restless to know,
Tempting horizons outward lying!
And as the ships all sail along,
Leaving the port so quickly paling, strangely, their mass seems to be trailing,
Held back now, by the cradle song.

Au Bord de l'Eau - At the water's edge

To lie by a stream that is silently flowing and watch it flow,
together, if cloud in the distance is blowing, to watch it blow,
If far off thatch on a cottage is fuming, to watch the fume,
And close at hand if a flower is blooming to breath the bloom,

Au Bord de l'Eau - At the water's edge (continued)

When through the willowroots, water is sighing
To hear it sigh, and not to feel while
this dream is undying,
That time will die,

But with no passionate preoccupation,
Except to adore,
And with no care for the world's irritation
Except to ignore,
To watch, we two, before all that is
wearying, weariness pass,
And feel that love, before all that is passing
will never pass.

The Department of Music

of

The University of Alberta

presents

A VISITING ARTISTS RECITAL

WILLIAM BENNETT, *flute*

and

CLIFFORD BENSON, *piano*

Tuesday, March 24, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in E Minor (BWV 1034) . . . . . John Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro
- Andante
- Allegro

Sonata No. 2, Opus 94. . . . . Sergei Prokofiev (1891-1954)
- Moderato
- Scherzo
- Andante
- Allegro con brio

INTERMISSION

Sonata . . . . . Francis Poulenc (1899-1963)
- Allegro malinconico
- Cantilena
- Presto giocoso

Andante & Scherzo, Opus 51 . . . . . Albert Roussel (1869-1937)

Airs Valaques (Fantasie), Opus 1 . . . . . Franz Doppler (1821-1883)

OR

Grand Polonaise, Opus 16 . . . . . Theobald Boehm (1794-1881)

WILLIAM BENNETT, England's premier flutist, is unique among the world's finest flutists for his ability to retain a sheer natural beauty of tone and phrasing along with a dazzling technical virtuosity. He has held the position of principal flutist with the Sadler Wells Opera, Royal Philharmonic and London Symphony Orchestra and now plays with the English Chamber Orchestra and the Academy of St. Martin in-the-fields. He has recorded extensively with these orchestras and is increasingly in demand for solo appearances. He has given masterclasses in Italy, Norway, Denmark, Mexico, England and the United States.

CLIFFORD BENSON, pianist will assist Mr. Bennett at the masterclass as well as collaborate with him for the recital. Mr. Benson studied at the Royal College of Music in London with Cyril Smith and also with the celebrated harpsichordist George Malcolm. He broadcasts regularly on the B.B.C. Radio and has performed in music festivals at Bath, Edinburg, Durham, Cheltenham, Aix-en-Provence and Flanders.

The Department of Music wishes to acknowledge the sponsorship and assistance provided by the following:

Edmonton Musicians' Association - Local 390
Hank Smith Music Ltd.
Paul Clarke Memorial Fund

The Department of Music

of

The University of Alberta

presents

TAMI COOPER, flute

assisted by

KATHY BULLOCK, piano

Wednesday, March 25, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in E Minor (c.1735) . . . . . .John Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro
- Andante
- Allegro

Concerto No. 2 in D major(1778). . . . . .Wolfgang Amadeus Mozart (1756-1791)
- Andante ma non troppo
- Allegro

INTERMISSION

La Flute de Pan (1906) . . . . . .Jules Mouquet (1867-1946)
- Pan et les Bergers
- Pan et Les Oiseaux
- Pan et les Nymphes

Suite de Trois Morceaux (1890) . . . . . .Benjamin Godard (1849-1895)
- Allegretto
- Idylle
- Valse

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Cooper.

The Department of Music

of

The University of Alberta

presents

AN AFTERNOON OF CHAMBERMUSIC

Saturday, March 28, 1989 at 3:00 p.m.
Convocation Hall, Old Arts Building

Trio, K498 (1786). . . . . Wolfgang Amadeus Mozart (1756-1791)
Andante
Menuetto: Trio
Allegretto

Ron Komarniski, viola
John Newman, clarinet
Moira Hopfe, piano

Trio, K502 (1786). . . . . Wolfgang Amadeus Mozart
Allegro

Nancy Bias, violin
Susan Spencer, violoncello
Jo-Ann Forsythe, piano

Sonata, Op 120, No. 2 (1894) . . . . . Johannes Brahms (1833-1897)
Allegro amabile
Appassionato
Andante con moto

Don Ross, clarinet
Kerri Mooney, piano

Performers are students in the Chamber Music Class of Professor Janet Scott-Hoyt.

The Department of Music

of

The University of Alberta

presents

AN EVENING OF CHAMBER MUSIC

Sunday, March 29, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Trio, K542 (1788). . . . . Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante grazioso
Allegro

Ann Dunn, viola
Eva Maria Scherk, violoncello
Donalee Inglis, piano

Quartet, Op. 26 (1861-62). . . . . Johannes Brahms (1833-1897)
Allegro non troppo

Lawrie Hill, violin
Cherie Larson, viola
Harold Birston, violoncello
Heather Klassen, piano

INTERMISSION

Trio, Op. 40 (1865). . . . . Johannes Brahms
Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Andrea Opgenorth, violin
Kevin Robertson, French horn
Laurie Fumagalli, piano

Performers are students in the Chamber Music Class of Professor Janet Scott-Hoyt.

The Department of Music

of

The University of Alberta

presents

BINA JOHN, piano

Monday, March 30, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Toccata in E Minor (1708). . . . . Johann Sebastian Bach
(1685-1750)

Sonata in E-flat major, Op. 81a (Les Adieux) (1809). . . . .Ludwig van Beethoven
(1770-1827)
Adagio; Allegro
Andante espressivo
Vivacissimamente

INTERMISSION

Etude in F Minor and A-flat Major (1839) . . . . . Frédéric Chopin
(from Trois Nouvelles Etudes) (1810-1849)
Impromptu in F-Sharp Major, Op. 36 (1839). . . . . .
Scherzo in B Minor, Op. 20 (1831-1832) . . . . . .

Trois Pièces . . . . . Arthur Honegger
Prélude (1919) (1892-1955)
Hommage à Ravel (1915)
Danse (1919)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss John.

The Department of Music

of

The University of Alberta

presents

DONALD ROSS, clarinet

Thursday, April 2, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata for Clarinet and Piano (1962). . . . . .Francis Poulenc (1899-1963)
Allegro tristamente
Romanza
Allegro con fuoco

Friema Boroditsky, piano

Sonata for Clarinet and Piano (1935). . . . . Arnold Bax (1883-1953)
Molto moderato
Vivace

Jane O'Dea, piano

INTERMISSION

Three Pieces for Clarinet Solo (1920) . . . . . .Igor Stravinsky (1882-1971)

Sonata for Clarinet and Piano, Op. 120, No. 2 (1894). . . . . .Johannes Brahms (1833-1897)
Allegro amabile
Appassionato
Andante con moto

Kerri Mooney, piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Ross.

You are cordially invited to a reception following the recital at 11013-90 Avenue.

The Department of Music

of

The University of Alberta

presents

AN EVENING OF OPERA

with students from the Voice/Opera Division

Musical Director: Alfred Strombergs
Stage Director: Alan Ord
Pianist: Sylvia Shadick

Saturday, April 4, 1981 at 4:00 p.m.
Convocation Hall, Old Arts Building

From Act II of Don Giovanni. . . . . Wolfgang Amadeus Mozart (1756-1791)

Don Giovanni - Jim Raycroft
Leporello - Gordon Maxwell
Donna Elvira - Chisako Etzkorn

From Act II of Madame Butterfly. . . . . Giacomo Puccini (1858-1924)

Butterfly - Susanne Dyck
Suzuki - Jan Mitchell

From Act I of the Ballad of Baby Doe . . . . . Douglas Moore (b. 1893)

Baby Doe - Nelda Schulte
Mrs. Tabor - Heather Meyers

From Act I of Die Fledermous . . . . . .Johann Strauss (1825-1899)

Roselinda - Marilyn Stetsko
Eisenstein - Gary Kruschke
Adele - Bonnie Panych

From Act I of La Boheme. . . . . Giacomo Puccini

Rudolfo - Michel Landry
Mimi - Stephanie Dea

From Act II of Werther . . . . . .Jules Massenet (1842-1912)

Charlotte - Heather Meyers
Sophie - Bonnie Panych

Act IV Finale of The Marriage of Figaro. . . . . Wolfgang Amadeus Mozart

Cherubino - Jan Mitchell
Countess - Marilyn Stetsko
Figaro - Gordon Maxwell
Suzanna - Debbie Olynechuk
Count - Jim Raycroft
Marchellina - Pat Swan
Basilio - Gary Kruschke

The Department of Music

of

The University of Alberta

presents

ART SONG RECITAL

Sunday, April 5, 1981 at 3:00 p.m.
Convocation Hall, Old Arts Building

Zigeunerlieder, Op. 103. . . . . .Johannes Brahms
(1833-1897)
He, Zigeuner
Wisst ihr, wann mein Kindchen
Brauner Bursche führt zum Tanze
Kommt dir manchmal in den sinn
Rote Abendwolken

Sharon Braun, soprano
Heather Klassen, pianist

Last rose of summer. . . . . .arr. Benjamin Britten
Can ye sew cushions. . . . . (1913-1976)
The trees they grow so high. . . . . .
Sweet Polly Oliver . . . . . .

Janis McMann, soprano
Richard Link, pianist

From Fiançailles pour rire . . . . . .Francis Poulenc
(1899-1963)
Dans l'herbe
Il vole
Violon
Fleurs

Janis McMann, soprano
Friema Boroditsky, pianist

To the children. . . . . Sergei Rachmaninov
(1873-1943)
The fountains
In the silent night
Arion

Donna Gail Feldberg, soprano
Lillian Upright, pianist

INTERMISSION

From Canto a Seville . . . . . Joaquin Turina
(1882-1949)
Semana Santa
Fantasma
La Giralda

Sharon Braun, soprano
Friema Boroditsky, pianist

Cradle song. . . . . Frederick Delius
La lune blanche. . . . . (1862-1934)
Nightingale. . . . . .
Il pleure dans mon couer . . . . . .
Love's philosophy. . . . . .

Janis McMann, soprano
Nancy Millions, pianist

Lydia. . . . . .Gabriel Fauré
Sylvie . . . . . (1845-1924)
Nell . . . . . .

Don McMann, tenor
Meijane Quong, pianist

I hate music!. . . . . .Leonard Bernstein
(b. 1918)
(a cycle of five kids songs for soprano)

Diane Nelsen, soprano
Kerri Mooney, pianist

...../2

From Seven Popular Spanish Folk-songs. . . . . Manuel de Falla
(1876-1946)

El paño moruno
Seguidilla murciana
Jota
Nana
Polo

Linda Perillo, soprano
Jane O'Dea, pianist

Freundliche Vision . . . . . Richard Strauss
Schlagende Herzen. . . . . (1864-1949)
Morgen . . . . . .
Ständchen. . . . . .

Diane Nelsen, soprano
Meijane Quong, pianist

Ash-grove. . . . . arr. Benjamin Britten
The brisk young widow. . . . . .
Waly, Waly . . . . . .
Oliver Cromwell. . . . . .

Janis McMann, soprano
Donalee Inglis, pianist

The Department of Music gratefully acknowledges the volunteer support of the singers.

Performers are in the Art Song class of Professor Alexandra Munn.

The Department of Music

of

The University of Alberta

presents

DAVID WILEY, tuba

assisted by

INA DYKSTRA, paino

Tuesday, April 7, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Concerto for Tuba (Concerto for Cello) (1760). . . . . .John Garth (c.1722-c.1810)
- Allegro moderato
- Minuet
- Allegro assai

Suite No. 1 in Five Movements for Tuba Solo (1974) . . . . . .John Stevens

Prelude and Fugue (1963) . . . . . Will Gay Bottje (b. 1925)

INTERMISSION

The Golyarde's Grounde (1972). . . . . Malcolm Forsyth (b. 1936)

Dawn Hage and Roy Townend, trumpets
Kevin Robertson, horn
Ivan Mast, trombone

Tuba Suite (1972). . . . . .Gordon Jacob (b. 1895)
- Prelude
- Hornpipe
- Saraband
- Bourree
- Brief Interlude
- Mazurka
- Ground (Jacob's Dream)
- Galop

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Wiley.

The Department of Music

of

The University of Alberta

presents

ROXANNE MARIE VAN WYK, piano

Wednesday, April 8, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Prelude and Fugue in D Minor (1738-1742). . . . . .Johann Sebastian Bach
(Well-Tempered Clavier, Bk. II) (1685-1750)

Rondo a capriccio, Op. 129 (1828) . . . . . Ludwig van Beethoven
("Rage Over the Lost Penny") (1770-1827)

Etude in C-sharp Minor, Op. 10, No. 4 (1828-1832) . . . . . .Frédéric Chopin
Etude in C Minor, Op. 10, No. 12 (1829-1832). . . . . (1810-1849)

Pour le Piano (1894-1901) . . . . . Claude Debussy
Prélude (1862-1918)
Sarabande
Toccata

The Department of Music

of

The University of Alberta

presents

COMPOSER FORUM

Wednesday, April 8, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Melodies for Flute. . . . . Carol Dyck
Allegretto
Lento
Vivace
Allegro

Kris Clarke, flute

Reflections . . . . . .John Feldberg
Slowly, meditatively
With motion

Harold Birston, piano

Bahnhof Strasse . . . . . .Henry Klumpenhouwer
Poetry - James Joyce

Alfred Fisher
Garth Hobden
Henry Klumpenhouwer
Don Stein

Conversation Piece. . . . . Bob Myers
Rickman Lilienthal, flute
Jim Pinchin, clarinet
Robin Taylor, saxophone

Song of the Impermanent Husband . . . . . Gordon McCrostie
Poetry - Al Purdy

Jim Raycroft, baritone
Michael Rose, piano

INTERMISSION

Tread the Dark. . . . . .Elizabeth Jacob
Holes I Want to Creep into
Cautiously, to Die Cautiously
Standing by the Sea
Peace of the Snow
Body, Listen to Me
Poetry - David Ignatow

Elsie Achuff, soprano
Bill Damur, flute, alto flute
Harold Birston, cello
Ichiro Fujinaga, percussion

Tape Piece for Composer and Improvisers. . . . . .Garth Hobden
Chris Helman, soprano saxophone
Henry Klumpenhouwer, harpsichord
Gordon Marr, guitar
Garth Hobden, synthesizer, processing and manipulation

Alba: Water into Wine . . . . . Martin Arnold
Beverly Beecroft, oboe
Gordon Marr, guitar
Martin Arnold, string bass

The Sad Man. . . . . Don Stein
Rick Harris, soprano saxophone
Chris Helman, alto saxophone
Trevor Hooper, tenor saxophone
Robin Taylor, bass saxophone
Murray Vaasjo, violin
Don Stein, piano
Cathy Helman, actor
Grant Carmichael, actor

The Department of Music

of

The University of Alberta

presents

WILLIAM DAMUR, flute

assisted by

DAROLYN DUNPHY, piano

Thursday, April 9, 1981 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in G Major, WQ. 127 (1739). . . . . Carl Philipp Emanuel Bach (1714-1788)
- Adagio
- Allegro
- Vivace

The Garden of Adonis, Op. 245. . . . . .Alan Hovhaness (b. 1911)
- Largo
- Allegro
- Adagio
- Allegro
- Grave
- Allegretto
- Andante molto espressivo

INTERMISSION

Cinq incantations pour flûte seule . . . . . André Jolivet (1905-1974)
- Pour accueillir les negociateurs - et que l'entrevue soit pacifique
- Pour que l'enfant qui va naître soit un fils
- Pour que la moisson soit riche qui naître des sillons que le labourer trace
- Pour une communion sereine de l'être avec le monde
- Aux funérailles du chef pour obtenir la protection de son âme

Sonatine pour flûte et piano . . . . . .Jean Riviere (b. 1896)
- Allegro moderato
- Lento affetuoso
- Presto jocando

The Department of Music

of

The University of Alberta

presents

ARTHUR P. DYCK, composition

Conducted by: ELSIE ACHUFF

Friday, April 10, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

An Introduction. 1979
From The Scorched Wood People by Ruby Wiebe (1977)
Harold Wiens, baritone
Heather Klassen, piano

Sing to Me 1980
From The Scorched Wood People
Harold Wiens, baritone
Eileen Armstrong, organ

Make a Joyful Noise. 1981
From Psalm 98
Eileen Armstrong, organ

INTERMISSION

Cantata No. I. 1981
Eileen Armstrong, organ
Mitchell Howard and Roy Townend, trumpets
Jeff Curry and Craig Hoskins, trombones
Ichiro Fujinaga and Jay Walbaum, percussion
Soloists:
John Lehr, tenor
James Raycroft and Harold Wiens, baritone

Choir Members

Soprano: Twylla Augustson
Cindy Busler
Suzanne Dyck
Janice McMann

Alto: Silver Brosbst
Darolyn Dunphy
Judith Plum
Shauna Still

Tenor: Peter Achuff
Arthur Dyck
Chris Helman
John Lehr
Don McMann

Bass: Andrew Brown
Steve Haynes
James Pfeiffer
James Raycroft
Harold Wiens

Mr. Dyck gratefully acknowledges the assistance of all who have participated in the performance.

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

NORMAN NELSON, violin

and

JOSEPH McALPINE, piano

Saturday, April 11, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata No. IV in D. Major ..... George Frideric Handel (1685-1759)
- Adagio
- Allegro
- Larghetto
- Allegro

Sonata in G Major, Op. 96 (1812) ..... Ludwig van Beethoven (1770-1827)
- Allegro moderato
- Adagio espressivo
- Scherzo, Allegro
- Poco Allegretto

INTERMISSION

Introduction and Fugue (1959) ..... Kelsey Jones (b. 1922)

Sonata in G Major, Op. 78 (1878-79) ..... Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree for Mr. McAlpine.

The Department of Music

of

The University of Alberta

presents

ANDREA OPGENORTH, violin

and

LAURIE FUMAGALLI, piano

Sunday, April 12, 1981 at 3:00 p.m.
Convocation Hall, Old Arts Building

Sonata in G Major, Op. 78 (1878-79). . . . . Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Sonata in G Minor (1894) . . . . . .Claude Debussy (1862-1918)
- Allegro vivo
- Intermède: Fantasque et léger
- Finale: Très animé

INTERMISSION

Sonata in D Major, Op. 94a (1942-44) . . . . . .Sergei Prokofiev (1891-1953)
- Moderato
- Allegretto scherzando
- Andante
- Allegro con brio

The Department of Music

of

The University of Alberta

presents

THE UNIVERSITY OF ALBERTA FLUTE ENSEMBLE

Alan Clarke, conductor

Tuesday, April 14, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sinfonietta in G Major, Opus 87. . . . . Ludwig van Beethoven (1770-1827)
- Allegro
- Adagio cantabile
- Menuet and Trio
- Finale-Presto

Trio No. 6 in G Major, Opus 83 . . . . . James Hook (1746-1827)

Jour D'été à la Montagne . . . . . Eugène Bozza (b. 1905)
- Pastorale
- Au bord du torrent
- Le Chant des forêts
- Ronde

INTERMISSION

Divertissement sur les Flûtes. . . . . Raymond Loucheur (b. 1899)
- Mobiles
- Lilliput
- Rêves
- Délice et orgue
- Final

Excursion (1979) . . . . . .Robert Mols

THE ENSEMBLE

Vreny Buss
Kristine Clarke
Tami Cooper
Maureen Crotty
David Crowther
Margaret Daly
William Damur
Melanie Galloway
Liane Gayler
Rick Harris
Judy Henry
Pamela Seaton

Alan Clarke, conductor

The Department of Music

of

The University of Alberta

presents

LAWRIE HILL, violin

assisted by

NADINE LIPSETT, piano

Tuesday, April 28, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Partita No. 2 in D Minor. . . . . Johann Sebastian Bach
Chaconne (1685-1750)

Sonata No. 5 in F Major (Spring). . . . . .Ludwig van Beethoven
(1770-1827)

INTERMISSION

Introduction and Rondo Capriccioso. . . . . Camille Saint-Saëns
(1835-1921)

Zigeunerweisen. . . . . Pablo de Sarasate
(1844-1908)

The Department of Music

of

The University of Alberta

presents

JIM RAYCROFT, baritone

and

EILEEN ARMSTRONG, piano/organ

assisted by

MARDENE FRANCIS, soprano

in a

"TOP TEN RECITAL"

on

Friday, May 1, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Toccata and Fugue in D Minor, BWV 565. . . . . .Johann Sebastian Bach
"Little" Fugue in G Minor, BWV 578 . . . . . (1685-1750)

Du bist die Ruh, Op. 59, No. 3 . . . . . Franz Schubert
An die Musik, Op. 88, No. 4. . . . . (1797-1828)

"Moonlight" Sonata in C-sharp Minor, Op. 27, No. 2 . . . . . Ludwig van Beethoven
Adagio (1770-1827)
Nocturne in D-flat Major, Op. 27, No. 2. . . . . .Fryderyk Chopin
(1810-1849)

"Non più andrai," Figaro's aria from
The Marriage of Figaro. . . . . .Wolfgang Amadeus Mozart
(1756-1791)

"O du mein holder Abendstern,"
from Tannhäuser . . . . . Richard Wagner
(1813-1883)

"Votre toast, je peux vous le rendre," Toreador
Song from Carmen. . . . . .Georges Bizet
(1838-1875)

"Bess, you is my woman now," Duet from
Porgy and Bess. . . . . .George Gershwin
(1898-1937)

Reception: Go east down Whyte (82nd) Avenue and turn ~~left~~ right on to 96th Street.
Turn left at 73rd Avenue. Address is 9322-73 Avenue. Everyone welcome!

AMANDA FORSYTH, cello

assisted by

JANET SCOTT-HOYT, piano

Sunday, May 24, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Divertimento in D. . . . . Joseph Haydn
(1732-1809)
(transcr. by Piatigorsky)
- Adagio
- Menuet and Trio
- Allegro di Molto

Suite No. 2 in D Minor . . . . . .Johann Sebastian Bach
(1685-1750)
- Sarabande
- Gigue

Sonata No. 5 in G. . . . . Jean Baptiste Bréval
(1756-1825)
- Brillante
- Adagio
- Rondo: Allegro

INTERMISSION

Sonata in E Minor, Op. 38. . . . . .Johannes Brahms
(1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto, and Trio
- Allegro

The Department of Music

of

The University of Alberta

presents

HEATHER MEYERS, mezzo-soprano

assisted by

Jane O'Dea, piano

Friday, July 10, 1981 at 8:00 p.m.
Convocation Hall, Old Arts Building

Grief for Sin from St. Matthew Passion. . . . . Johann Sebastian Bach
(1685-1750)

Three Songs . . . . . Robert Schumann
(1810-1856)
Es leuchet mein Liebe, Op. 127, No. 3 (poetry by H. Hein)
Aufträge, Op. 77, No. 5 (poetry by C. L'E'Gru)
Mein Herz ist Schwer, Op. 25, No. 15 (poetry by G. Byron)

Me voici dans son boudoir
Gavotte from the opera "Mignon". . . . . Ambroise Thomas
(1811-1896)

Va! laisse couler mes larmes
from the opera "Werther" . . . . . .Jules Massenet
(1874-1934)

INTERMISSION

Classical Spanish Songs . . . . . Fernando Obradors
(1897-1945)
La mi sola Laureola
Al amor
¿Corazón, porqué pasáis
El Majo celoso
Con amores, la mi madre
Del Cabello más sutil
Chiquitita la novia

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Meyers.

TRANSLATIONS

Three Songs

Es leuchtet Meine Liebe - My Love Shines

My love shines
In its dark glory
Like a fairy tale, sad and dim,
Told in a summer night
In the enchanted garder wander
Two lovers mute and alone,
The nightingales are singing
There shimmers the light of the moon
The maiden stands still like a statue,
The knight kneels at her feet.
There comes the giant of the wilderness.
The frightened maiden flees
The knight sinks, bleeding, to the ground
The giant stumbles home.
And when I shall be buried
The fairy tale will come to an end.

Aufträge - Messages

Not so fast, not so fast!
Wait a moment little wave!
I will give a message to you,
For my sweetheart dear!
When you will be floating past her,
Greet her kindly from me!
Tell her I would have come too,
Swimming down upon you
For the greeting just one kiss
Boldly to request,
But the urgency of time
Would not permit it;
Not so hurried! Stop! allow me,
Little dove with pinions light!
I must charge you with a message
For my sweethear dear!
You shall give her a thousand greetings,
And a hundred more!
Tell her, I would have blown with you,
Passing over hill and stream:
For the greetings just one kiss
Boldly to request.
But the urgency of time
Would not permit it
Do not wait till I shall drive you,
Oh you lazy disk of the moon!
You know well the order I gave you
For my sweetheart dear:
Through her little windown slyly
Greet her kindly from me!
Tell her I would have climbed on you,
I myself, to fly to her,
For the greeting just one kiss,
Boldly to request
You were to blame,
Impatience would not let me go.

Mein Herz ist schwer - My heart is sad

My heart is sad!
Arise! Take from the wall the lute,
No other sounds I want to hear,
Draw from it with a skillful hand
The melodies that bewitched my heart!
If still my heart can harbour hope,
These sounds shall charm it forth again
And if my dry eyes hide their tears,
They shall then flow, the burning stilled.
But deep and wild must sounds flow,
And joy renouncing evermore!
Yes minstrel, only makes me weep,
Else my sad heart will be consumed.
For you must see, by sorrow it was nursed.
If suffered long, sleepless and mute,
And now, and now, destined to know the worst,
Let it be broken or be healed in song.

Me voici dans son boudoir

Recit:
Tis I! All is a mess!
What of it? I am here!
What! my uncle has lodged Philine in
my aunts rooms?

Aria:
Here I am in her boudoir, and I
feel my hear, I feel my heart beat
high with hope!
Ah! I wait for the hour when we shall mee

Yes, I feel my heart, I feel my heart
beat high with hope!
Coquette, here I wait for the hour
when we shall meet!

Ah, cruel fair, in the end I'll vanquish.
She must be made, she must be made to
heed my anguish!
She must be made to heed, to heed my
anguish!

I'm here in her boudoir, And I feel my
heart I feel my heart beat high with hope!
Ah, I wait for the hour when we shall meet

Ah! I feel my hear, I feel my heart
beat high with hope!
Coquette, here I wait the hour, the hour
when we shall meet!

For my heart, how dear the hope!
'Tis now the hour, 'tis the hour when
we shall meet! For my heart, how dear
the hope! Yes my heart beats high beats
high with hope!

Va! laisse couler mes larmes

No, let all my tears continue
They do so much good O my little dearest!
For tears unshed will surely fall,
In the soul they will sink, retreating,
Persistent drops forever beating
A sorrowful heart, held in thrall.
And thus resistant with grief unspoken,
The heart is weak, tired out by woe.
So deep a well will not o'er flow;
Too frail a heart is crushed and broken,
crushed and broken.

Spanish Songs

La mi, sola Laureola - My only Laureola

My only Laureola
My only, only, only one,
I, captive Leriano
Am very proud
To be wounded by the hand
Which is unique in the world.
My only Laureola,
My only, only, only one.

Al Amor - To love

Give me, Love, countless kisses,
Your hands upon my hair,
Give eleven hundred of them,
And eleven hundred more,
And then...
Many more thousand!
And so that no one may know,
Let's forget the count
And...start all over again.

...../2

Corazón, porqué pasáis - Oh Heart, why do you lie awake

Oh heart, why do you lie awake
During the nights made for love
When your mistress rests
In the arms of another lover?

El Majo Celoso - The Jealous Lad

From the lad whom I love
I have learned a plaintive song.
Which he sighed a thousand and one times
At my window night after night:
My darling, I am dying
Of a wild and cruel love,
Would that I could forget you,
They told him that in the meadow
I have been seen with a dandy
Dressed in a silk shirt
And a velvet vest.
My handsome boy, I love you.
Never think I am dying
Mad with love
For that dandy.

Con Amores, La Mi Madre - With love, Oh Mother of Mine

With love, oh mother of mine,
With love I fell asleep;
And thus asleep I dreamed
Of what was hidden in my heart,
That love consoled me
Better than I deserved,
This boon of love
Lulled me to sleep,
And lessened my grief
Through my faith in you and
With love, oh mother of mine,
With love I fell asleep!

Del Cabello Mas Sutil - Of the Softest Hair

Of the softest hair
Which you wear in braids
I shall make a chain
To draw you to my side.
A jug in your house,
My darling, I would like to be,
To kiss your lips
When you take a drink.

Chiquitita La Novia - A Tiny Bride

A tiny bride,
A tiny groom,
A tiny parlor,
And a bedroom,
That's why I want
A tiny bed
And a mosquito net.

The University of Alberta

Concert Choir

Bruce Wheatcroft, Conductor

1981 Spring Tour Program

S A C R E D

HODIE CHRISTUS NATUS EST	Jan Pieterszoon Sweelinck 1562 - 1621
THE GOLDEN VASE CAROL	arr. Jon Washburn
RIU, RIU, CHIU	Spanish 16th Century
ALLON, GAY BERGERES	Guillaume Costeley 1531 - 1606
FAIR IN FACE	Healey Willan 1880 - 1968
LOCUS ISTE A DEO FACTUS EST	Anton Bruckner 1824 - 1896
OS JUSTI MEDITABITUR	Anton Bruckner
THIS IS THE DAY	Jacobus Gallus 1550 - 1591
DEEP RIVER	arr. Norman Luboff
I'M GOIN' TO SING	arr. Parker/Shaw

S E C U L A R

SURE ON THIS SHINING NIGHT	Samuel Barber 1910 - 1981
COHORS GENEROSA	Zoltan Kodaly 1882 - 1967
LEBENSLUST	Franz Schubert 1797 - 1828
GUTE NACHT	Robert Schumann 1810 - 1856
SING ME A SONG	Orfeo Vecchi 1550 - 1604
WHO IS AT MY WINDOW, WHO?	Welford Russell
EL GRILLO	Josquin des Pres c. 1440 - 1521
TWO CANONS: Schools and Rules Money	Ernst Bacon 1898 -
TWO ROUNDS: Peter Potter Up the Street the Band is Marching Down	Luigi Zaninelli
THREE HUNGARIAN FOLK SONGS The Handsome Butcher Apple, apple The Old Woman	Matyas Seiber 1905 - 1960

HODIE CHRISTUS NATUS EST

Today Christ was born, Noe!
Today the Saviour appeared. Alleluia.
Today angels sing on earth,
Archangels rejoice, Noe.
Today the righteous exult, saying:
"Glory to God in the highest."
Alleluia, Noe!

RIU, RIU, CHIU

Riu, riu, chiu, guard our homes in safety.
God has kept the black wolf
from our lamb, our Lady.

Raging mad to bite her,
There the wolf did steal,
But our God Almighty
Defended her with zeal.
Pure He wished to keep her
So she could never sin;
That first sin of man
Never touched this virgin sainted.

He who's now begotten
Is our mighty Monarch,
Christ our Holy Father
In human flesh embodied.
He has brought atonement
By being born so humble;
Though He is immortal,
As mortal was created.

ALLON, GAY BERGERES

Come, gay shepherds,
Be joyful,
Follow me.

Come to see the King
Who, from heaven on earth is born.

I shall make him a nice present. Of what?
Of this flute of mine, so gay.

A cake shall I give him,
And I a full bumper shall offer.

Ho, ho, quiet now, I see him,
He suckles well without his thumb,
the little King.

Come, gay shepherds,
Be joyful,
The King is drinking.

LOCUS ISTE A DEO FACTUS EST

This place was made by God
a priceless mystery;
it is without reproof.

OS JUSTI MEDITABITUR SAPIENTIAM

The mouth of the righteous speaketh
wisdom, and his tongue talketh of
judgment. The law of his God is in
his heart; none of his steps shall slide.

Psalm 37: 30-31

COHORS GENEROSA

A Hungarian student song of welcome.

LEBENSLUST

How can you be happy if you are alone?
If you should be lonely, the fault is
your own.
If you will but trust in the love of
a friend,
all troubles will end.
If you will but trust in the love of
a friend,
You'll live in contentment, all troubles
will end.

GUTE NACHT

The fond good night with which I greet you,
Friend, you shall hear.
The angel messenger who meets you,
Soon shall appear.
He bears my words, and with your answer,
returns on wings so light.
Now you may also hear my verses
Bid you good night.

EL GRILLO

This work is one of the earliest examples
of humor in music. Written in the simple
homophonic style of the Italian frottola,
it contains a rapid parlando passage of
words which make no sense together: dalle,
beve, grillo, canta, words which are meant
to imitate the chirping of a cricket.

Soprano I
- Donna Abbey
- Twylla Augustin
- Lise Brosseau
- Cindy Busler
- Corinne Cherry
- Glenys Grundberg
- Patti Irwin
- Elvira McInerney
- Marlene Rawling
- Bonnie Tomm
- Viola Wallbank
- Margaret Wallwork
- Sheril Werenka

Soprano II
- Anne Bidwell
- Bev Brimacombe
- Olga Federkewych
- Dolores Groot
- Nicola Hrynyk
- Peggy Johnson
- Jennifer Law
- Lee Meiklejohn
- Kathie Melham
- Ruth Mortimer
- Rhonda Pearson
- Ardelle Ries
- Shauna Still
- Helen Stuart
- Patricia Swan
- Lisa Tinney
- Wendy Lee Wallbank
- Pam West

Alto I
- Melanie Amunds
- Darolyn Dunphy
- Karin Konoval
- Monica Lacroix
- Candace Marles
- Lois May
- Melanie Predy
- Elibeth Raycroft
- Valerie Suchow
- Mary Swan
- Lisa Tinney
- Gabe Tosin
- Roxanne Van Wyk

Alto II
- Silver Brobst
- Jo-Ann Forsyth
- Frances Jellard
- Shauna Hite
- Moira Hopfe
- Sharon Huff
- Stefanie MacLean
- Elaine Mann
- Jean Matheson
- Dorothy Paterson
- Bev Sutton
- Beth Turnbull

Tenor I
- Bryan Butler
- Jeffrey Siegel
- Sandy Whiting
- Wayne Welter

Tenor II
- Darald Bantel
- Dana Giebelhaus
- Wayne Karpoff
- Milton Schlosser

Baritone
- Warren Albers
- Richard Bickel
- Vernon Charter
- James Doerksen
- Jay Halls
- Steve Halls
- Stephen Hayne
- Gery Kruschke
- Michael Lau
- Ian MacDonald
- Warren Mack
- Dom Roy
- Edward Woch

Bass
- Dennis Hendricksen
- Mark Israel
- Gerry Schubert
- Marcus Schwabe
- Jim Wieler